

PROSPECTUS 2019-20



ROYAL ACADEMY
OF MUSIC





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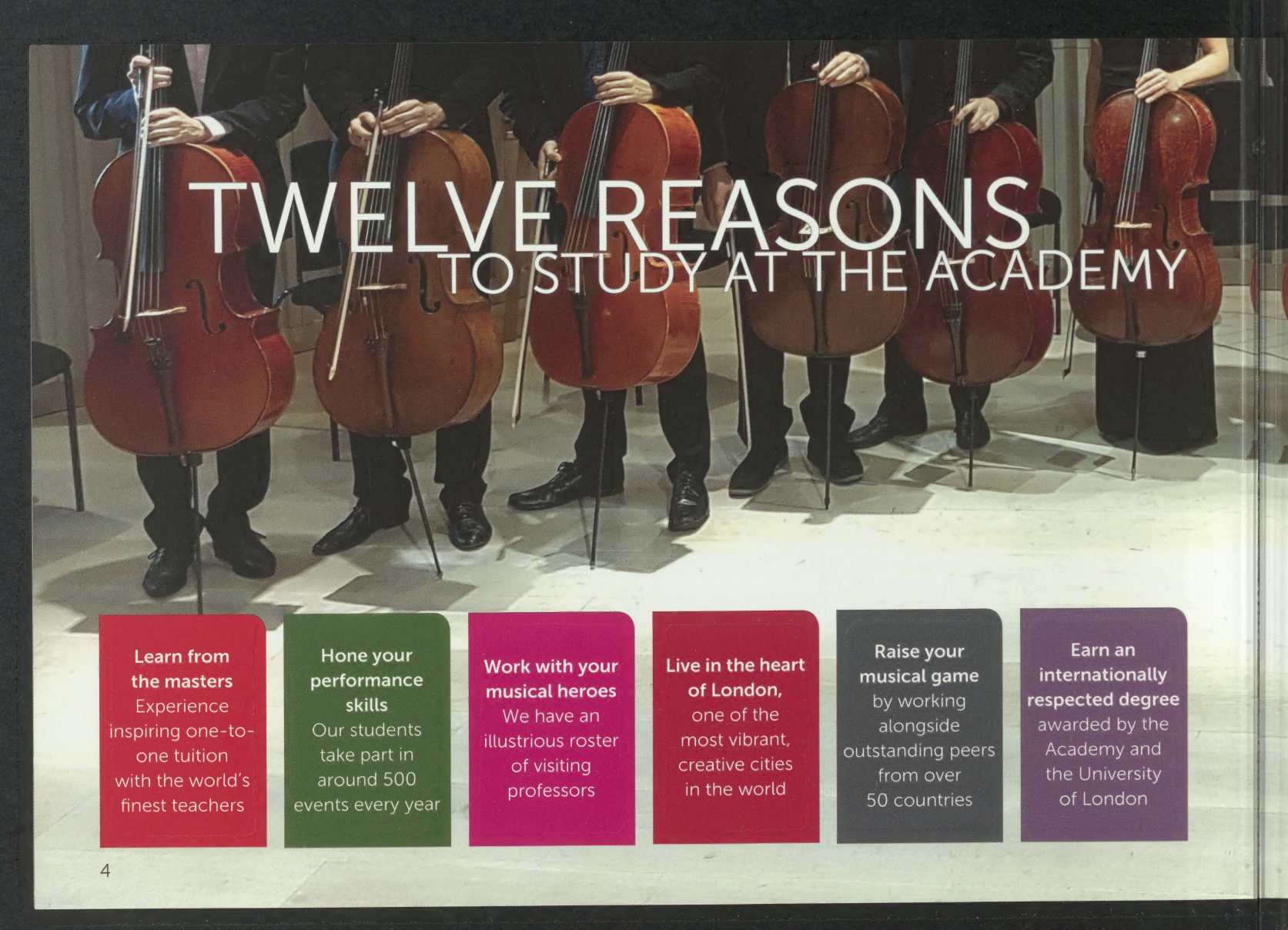
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TWELVE REASONS TO STUDY AT THE ACADEMY

Learn from the masters

Experience
inspiring one-to-
one tuition
with the world's
finest teachers

Hone your performance skills

Our students
take part in
around 500
events every year

Work with your musical heroes

We have an
illustrious roster
of visiting
professors

Live in the heart of London,

one of the
most vibrant,
creative cities
in the world

Raise your musical game

by working
alongside
outstanding peers
from over
50 countries

Earn an internationally respected degree

awarded by the
Academy and
the University
of London



**Showcase
your talent**
with cutting-edge
technology and
in our world-class
performance
spaces

**Be inspired
by different
genres –**
classical, jazz,
opera, musical
theatre, historical
and all forms of
new music

**Prepare
physically and
mentally**
for a career at
the top of an
ever-expanding
music profession

**Develop
professional
skills**
that will help you
thrive in today's
musical world
and build
your audience

**Make lifelong
friends**
and professional
contacts
from around
the world

**Collaborate
internationally**
with many
leading
institutions
including The
Juilliard School





PRINCIPAL'S WELCOME

Welcome to the Royal Academy of Music's prospectus. Choosing where to study is an important – perhaps even life-changing – decision. In these pages you will get a sense of the unrivalled opportunities that the Academy has to offer, and the many ways in which we help our students realise their potential.

One of the biggest influences on your development as a musician will be your teacher, and at the Academy you will find the very best – their names are listed in the department pages. In addition to artistic creativity and inspiration, our outstanding staff bring with them first-hand knowledge of how to succeed in today's world. You will also get to work regularly with renowned visiting professors and

guests – distinguished figures who are part of the Academy family – in performances and masterclasses that you will remember for the rest of your life. We are delighted that our commitment to excellence has been recognised with a Gold Rating in the Teaching Excellence Framework 2018 (page 17).

Preparing students for a career in music is our central objective. Alongside the delivery of intensive, high-level artistic training, we also offer professional development support that will teach you how to make the most of your talent in a demanding, ever-expanding industry. The sheer breadth of collaborative opportunities here lay the groundwork for the variety of life as a musician. We measure our success by our impact and influence on the music world – on pages 18, 19 and 23 you can browse the names of a few graduates who, in some cases not long ago, faced the decision you are now making, and for whom coming here was the start of an exceptional journey.

As Britain's oldest conservatoire the Academy is steeped in tradition, but it is also one of the most progressive conservatoires in the world. Students have access to cutting-edge technology in our beautiful new performance spaces (page 30), our programming is groundbreaking, and in all our disciplines, from classical to musical theatre, jazz and composition, we ask students to explore their musical horizons to the limit.

For you, the most pressing question is probably 'what will it actually be like to study at the Academy?' In the pages that follow you will see quotations from students about their experience here, and our website can provide further insight into how your time with us will be spent. If possible, do consider coming to one of our performance events or Open Days to experience our friendly atmosphere in person – we would love to welcome you.

Professor Jonathan Freeman-Attwood CBE
Principal





ABOUT THE ACADEMY



WHAT MAKES US A WORLD LEADER?

○ We are entirely focused on **musical excellence** with a tradition of innovation

Our **range of disciplines** is among the broadest of any UK conservatoire ○

○ We offer opportunities with a remarkable family of **world-renowned musicians**

Our **educational and industry partnerships** are truly exceptional ○

○ Since 1822 we have always fostered a **global outlook**

We are committed to **broadening participation** in all forms of music ○

○ Our **alumni excel internationally** in every musical discipline

Our **vibrant research culture** is focused on artistic practice ○

○ We have an important collection of **over 250 fine Italian instruments**

Our **graduates enjoy stellar careers** as soloists and recording artists ○

○ We have a **critically acclaimed** catalogue of recordings

Our **graduates' employability** is second to none ○

1822

EVENTS

1822

The Royal Academy of Music is founded as Britain's first conservatoire, in Tenterden Street, Hanover Square

1830

King George IV grants a Royal Charter

1935

Junior Academy is founded

1953

Co-ordination of choral and orchestral arrangements for HM Queen Elizabeth II's coronation is entrusted to Academy professors Hugh Marchant and David Martin

1984

The Academy presents its first International Composer Festival

1991

The innovative BMus degree is launched
The Sinfonia travels overseas for the first time, to the Republic of Korea

1993

The Da Capo Composers Festival features more than 60 Academy-trained composers

1997

We become the first conservatoire to found its own recording label

PEOPLE

1826

Carl Maria von Weber conducts our first orchestral concert

1856

Arthur Sullivan (later Sir) enters the Academy

1886

Franz Liszt visits the Academy

1903

Aged 13, Myra Hess (later Dame) wins a scholarship to study piano at the Academy

1923

Sir Henry Wood, a former student, joins as a professor

1936

Richard Strauss visits the Academy

1953

HM The Queen becomes the Academy's Patron

1957

Harrison Birtwistle (later Sir) studies clarinet at the Academy

1961

Former student Sir John Barbirolli becomes conductor of the first orchestra

1969

Felicity Lott (later Dame) becomes a student

BUILDING

1880

The Academy now has more than 340 pupils

1911

The Academy moves to custom-built premises on Marylebone Road

1968

HM Queen Elizabeth The Queen Mother opens our new library

1976

The Sir Jack Lyons Theatre is opened



OUR HERITAGE

1998 The Sinfonia makes its first orchestral visit to Beijing and Tokyo	1999 The Academy becomes the first conservatoire to be admitted as a full member of the University of London	2001 The two-year postgraduate Royal Academy Opera Programme is introduced	2005 A combined Academy and Juilliard School orchestra performs under Sir Colin Davis at the BBC Proms	2009 Our Bach Cantata Series, which will run over a 10-year period, is launched	2011 Royal Academy Opera presents the acclaimed premiere of Sir Peter Maxwell Davies's <i>Kommilitonen!</i>	2012 The Privy Council grants degree-awarding powers to the Academy An Academy and Juilliard orchestra performs at the BBC Proms with soloist Imogen Cooper, conducted by John Adams	2017 The Academy is ranked top UK conservatoire in the <i>Guardian University Guide</i> and <i>The Complete University Guide's</i> Arts, Drama and Music League Table for 2018 and is rated Gold in the Teaching Excellence Framework (TEF)	2018 The Academy achieves a TEF Gold Rating for the second time. The award is valid for up to three years		
1971 Simon Rattle (later Sir) becomes a student	1982 Evelyn Glennie (later Dame) becomes a student	1996 Michael Nyman, John Williams, Ron Goodwin and Michael Kamen conduct at our Film Music Festival	1998 HRH The Duchess of Gloucester becomes the Academy's President	2002 A Royal Opera House performance with Sir Elton John raises nearly £1m for the Elton John Scholarship Fund	2010 Honorary Doctorates are given to Stephen Sondheim, Pierre Boulez and Daniel Barenboim	2011 Honorary Doctorates are given to Sir Simon Rattle and Sir George Martin	2012-17 Visiting professors appointed include John Adams, Semyon Bychkov, James Ehnes, Sir Mark Elder, Edward Gardner, Richard Goode, Dave Holland, Steven Isserlis, Oliver Knussen, Claude-Michel Schönberg, Christian Thielemann and Nikolaj Znaider			
1992 The refurbished Duke's Hall reopens			2001 The new museum and the David Josefowitz Recital Hall are opened			2009 An extension to the main building creates space for 18 dedicated practice rooms and two chamber music rooms	2013 The Sir Elton John/Ray Cooper organ is installed in Duke's Hall. Planning permission is given for new performance spaces	2014 A practice centre on Cross Keys Close, a few minutes' walk away from the main building, is added to our facilities. We also begin to use nearby St Mark's Church for recordings and as a large rehearsal space	2017 The Academy's entrance is refurbished to include step-free access	2018 The new Susie Sainsbury Theatre and Angela Burgess Recital Hall open and soon garner awards

2022

A woman with short blonde hair, wearing a black hat and a white academic gown with red stoles, is smiling and holding a red diploma. The diploma has the Royal Academy of Music crest and the word "Graduate" visible. The background is slightly blurred, showing other people in similar attire.

OUR WORLD VIEW

The students and professors of the Royal Academy of Music create a global community

We owe our existence to European culture – our first professors were almost all from the great European nations – and today our students, alumni and faculty are a truly global family. Academy students represent the very best talent from around the world, with approximately half coming from the UK, a quarter from the European Union and a quarter from other countries. This vibrant international mix is fundamental to who we are and how we approach music. When you come here you will build lifelong friendships with people from across the globe.

We encourage the free exchange of ideas across all boundaries, both intellectual and physical. Our fruitful collaborations with The Juilliard School and growing relationships with Sibelius Academy, Shanghai Conservatory, Tokyo Geidai, Glenn Gould School in Toronto and the University of Music and

Performing Arts Vienna are based on our shared values of artistic and educational excellence and are integral to the Academy's identity.

We remain deeply committed to this identity. We will continue to offer the very best education to students from all over the world and will make sure that European students are welcomed as part of the inspiring mix of musicians here.

Our Registry Department will be happy to help with any queries you might have about applying to the Academy from outside the UK. Contact the team on +44 (0)20 7873 7393 or email registry@ram.ac.uk.

ASSOCIATED ARTISTS



John Adams



Pierre-Laurent Aimard



Semyon Bychkov



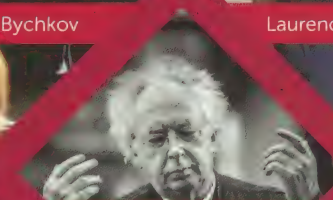
Laurence Cummings



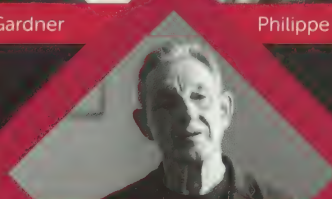
Sir Mark Elder



Edward Gardner



Philippe Herreweghe



Trevor Pinnock



Christian Thielemann



Nikolaj Znaider

John Adams *Visiting Professor of Composition*

Pierre-Laurent Aimard *Visiting Professor of Music*

Semyon Bychkov *Klemperer Chair of Conducting*

Laurence Cummings *William Crotch Professor of Historical Performance*

Sir Mark Elder *Sir John Barbirolli Chair of Conducting*

Edward Gardner *Sir Charles Mackerras Chair of Conducting*

Philippe Herreweghe

Steven Isserlis *Marquis de Corberon Visiting Professor of Cello*

Trevor Pinnock *Principal Conductor, Academy Chamber Orchestra*

Christian Thielemann *Carl Maria von Weber Visiting Professor of Conducting*

Robin Ticciati *Sir Colin Davis Fellow of Conducting*

Nikolaj Znaider *Viotti Visiting Professor of Music*



Graduation 2018

YOUR SUCCESS IS OUR SUCCESS

We're a world-leading conservatoire – but don't just take our word for it. The Academy ranks consistently high in conservatoire league tables

We are proud to have been awarded a Gold Rating in the Teaching Excellence Framework (TEF), which was created by the UK government to measure the quality of teaching in higher education. We achieved the rating in 2017, and again in 2018. The award is now valid for up to three years. The report states that our students achieve 'consistently outstanding outcomes', also specifying that the Academy provides 'an exceptional range of enrichment activities and external collaborative projects that enhance educational and professional development'.

In the National Student Survey 2017, which is based on detailed feedback from students on a number of aspects of their learning experience, the Academy achieved the highest score of all UK conservatoires in overall student satisfaction.

The Academy was also rated as the top UK conservatoire both in the *Guardian University Guide 2018* and the *Complete University Guide's* Arts, Drama and Music League Table for 2018.



Teaching
Excellence
Framework



RECENT GRADUATES

Our talented alumni excel in every musical discipline and follow varied and rewarding career paths

Nathaniel Anderson-Frank

Leader, BBC Concert Orchestra

Stephenson Ardern-Sodje

Currently performing in *Hamilton* in the West End

Charlotte Ashton

Principal Flute, BBC Scottish Symphony Orchestra

Mary Bevan

Soprano, Young Artist of the Year at the 2014 RPS Music Awards

Julian Bliss

Solo clarinettist, chamber musician and jazz artist

Laura Bowler

Composer, director, vocalist, conductor and Artistic Director of Size Zero Opera

James Buckle

Principal Bass Trombone, Philharmonia Orchestra, Royal Over-Seas League Annual Music Competition 2017 winner

Alberto Casadei

Principal Cello, Rotterdam Philharmonic Orchestra

Allan Clayton

Tenor, winner of the RPS Music Awards' Solo Singer Award 2018

Jacob Collier

Two-times Grammy-winning jazz and pop multi-instrumentalist

Lucy Crowe

Soprano – recent roles include at Royal Opera, ENO and Glyndebourne

Iestyn Davies MBE

Countertenor, winner of two Gramophone Awards and a Grammy

Jonathan Davies

Principal Bassoon, London Philharmonic Orchestra

Kit Downes

Jazz pianist and ECM recording artist

Jason Evans

Principal Trumpet, Philharmonia Orchestra

Jennifer France

Soprano, made her Royal Opera debut in 2018

Christina Gansch

Soprano – recent lead roles include at the Opéra National de Paris, Royal Opera, Glyndebourne and the Staatsoper Hamburg

Tom Greenleaves

Principal Timpani, Leipzig Gewandhausorchester

Benjamin Grosvenor

Solo pianist and Decca recording artist

Christopher Hart

Principal Trumpet, Royal Scottish National Orchestra

Jonathon Heyward

Assistant Conductor, Hallé

Peter Holder

Sub-Organist, Westminster Abbey

Luke Hsu

Finalist in 2017 Michael Hill International Violin Competition and 2018 Paganini Competition

Trystan Llŷr Griffiths

Tenor signed to Decca Records

Miloš

Guitarist described by the Independent as 'not only a magician, but a serious and accomplished musician'

Sam Oladeinde

Currently performing in *Hamilton* in the West End

Valentina Peleggi

Mackerras Conducting Fellow, ENO

Fabian Schäfer

Solo oboist, Staatskapelle Berlin

Ksenija Sidorova

The 'princess of the accordion', signed to Deutsche Grammophon

David Stark

Associate Principal Double Bass, Academy of St Martin in the Fields

Luka Šulić

Cellist, one half of 2CELLOS

SuRie

Singer and songwriter – represented the UK in the Eurovision Song Contest 2018

Adam Walker

Principal Flute, London Symphony Orchestra

Shona White

Actress, singer, musical theatre star

Jingzhuo Zhang

Principal Cello, Shanghai Philharmonic Orchestra



'A stellar list of alumni spanning the worlds of classical and popular music'

The Independent



'The lively atmosphere and the healthy curiosity, open minds and energy of the students wash away any cynicism. The future seems to be in good hands'

Magnus Lindberg, composer



STUDENT LIFE



'This building has been absolutely at the centre of everything that I have done, everything that I have learnt'

Sir Simon Rattle



YOUR FUTURE

Whatever your musical dreams and ambitions, we will help you make them a reality

Maybe you know what you want to do when you graduate; maybe you want to explore as many options as possible before choosing your path. What is certain is that you work hard, love performing and are passionate about music. At the Academy you will immerse yourself in music, graduating with the artistic vision and practical skills you'll need to succeed.

Our commitment to preparing students for careers at the top of the music profession is why, according to an independent Destinations of Leavers survey published in 2016 by the UK's Higher Education Statistics Agency, 100% of Academy graduates who responded were either working or undertaking further study six months after graduation.

It's why our students and graduates win contracts with major international labels including Deutsche Grammophon


(Miloš Karadaglić, Max Richter, Sir Karl Jenkins, Daniel Hope), Decca (Benjamin Grosvenor, Martynas Levickis, Trystan Llŷr Griffiths, Sheku Kanneh-Mason) and Sony (Gabriela Montero, Ashley Henry).

And it's why alumni such as Sir Simon Rattle, Edward Gardner, Maxim Vengerov, Sir Harrison Birtwistle, Lesley Garrett, Dame Evelyn Glennie, Dame Felicity Lott, Sir Elton John, Michael Nyman and Annie Lennox fill the world's concert halls, opera houses and recording studios.

'The Academy is an environment that not only encourages collaboration and creativity, but also positivity and a love of music making'

**Angharad Elin Thomas,
bassoon student**





One-to-one lessons
will form the
foundation of your
musical learning

'This institution is so special
precisely because of the
people who study and teach
here. And, in fact, those
who study also teach and
those who teach also learn'

Semyon Bychkov,
conductor



INSPIRATIONAL TEACHING

Your professor will be one of the most significant musical influences of your life. We know how vital it is to find someone who brings out the very best in you

Academy teachers are leading professional musicians who combine active performing careers with the challenge of helping young players, singers and composers to achieve their musical ambitions. They share not only their artistic and technical expertise with their students, but also practical advice on how to succeed in the business. There's plenty of inspiration beyond your

one-to-one classes, too. The Academy is made up of a close-knit community in which the friendly, open-minded exchange of ideas is always encouraged.

Our academic staff provide the intellectual background to your instrumental studies, fuelling your curiosity and offering a firm foundation for your musical development.



A photograph of a group of young musicians, likely students of The Royal Academy of Music, in a hallway. They are wearing black uniforms and playing cellos and violas. The hallway has a light-colored wall and a clock on the wall. The musicians are smiling and looking towards the camera.

'The Royal Academy seems to me an inspiring and enchanted institution'

Bruno Monsaingeon,
film-maker and writer



LEARN BY PERFORMING

The only way to find your individual voice as a musician is to perform. That's why concerts are a way of life at the Academy

Students are involved in nearly 500 events a year, from intimate solo and chamber performances to orchestral concerts, staged operas, musicals and festivals. Our busy performance schedule provides plenty of opportunities for students to gain ensemble experience and to perform publicly, not only in our own performance spaces but also in world-famous London venues such as the Royal Albert Hall, Royal Festival Hall and Wigmore Hall.

The Academy's orchestras and ensembles, which include the Symphony Orchestra, Manson Ensemble (contemporary music), String Orchestra, Jazz Big Band, Symphonic Wind and Brass Ensembles, and the Academy Baroque Orchestra and Becket Ensemble (Classical instruments), cover a huge breadth of repertoire.

And you'll be working with the very best in the business. Regular guest

conductors include Semyon Bychkov, Christian Thielemann, Trevor Pinnock, Sir Mark Elder and Edward Gardner. We invite members of the world's top orchestras to lead sectional rehearsals, and students participate in side-by-side schemes with orchestras including the London Symphony Orchestra, Philharmonia Orchestra, London Sinfonietta and Czech Philharmonic. Jazz students have performed at the EFG London Jazz Festival, and our Musical Theatre and Royal Academy Opera productions are fully staged and directed by well-known artists at the peak of their careers.

We offer plenty of support to prepare you for a career as a performer. Alongside your individual learning you will take part in practical classes covering topics including stagecraft and how to handle performance anxiety.

PROFESSIONAL SKILLS

It takes more than being a superb performer to make a life in music – you will need to develop many other personal, practical and technical skills. With our resources we can offer you the best chance to succeed in your chosen career

PROFESSIONAL DEVELOPMENT

Our professional development provision is an integral part of your degree course and helps to foster your resilience and self-reliance. We offer individual guidance in tandem with events, lectures and seminars. Practical topics covered include the preparation of industry-standard CVs and promotional material, social media, starting and running ensembles, entrepreneurial skills and strategies for turning your individual skills into a sustainable career. We also hold showcases and industry panel events to help you meet the right people and find the exposure you need early on in your career.

RECORDING FACILITIES

As part of the Susie Sainsbury Theatre and Angela Burgess Recital Hall project (page 30), the Academy has a new

production suite at the heart of its audiovisual operation. Each of our performance venues has broadcast-quality microphones and cameras connected to the latest consoles and workstations. Students can use these professional cameras and microphones, free of charge, through an innovative iPad remote-control system. These 'unattended' recording sessions are available in all our performance venues during term time.

In addition, students can book 'attended' sessions with an engineer for projects involving editing, mixing and post-production. Typically these are held at St Mark's, a former church building equipped with state-of-the-art recording equipment, 10 minutes' walk from the main building.

'The Royal Academy of Music's teaching is outstanding. So is the value it adds ... it rolls out musicians who are highly employable'

The Guardian

Academy groups also have a proud discography dating back 20 years, with our recordings regularly praised in the mainstream press. You will have the chance to be part of this legacy.





OUR FACILITIES

The Academy's buildings combine historic elegance with contemporary architecture and cutting-edge technology

Most of your studies will take place in our striking Edwardian building, which dates from 1911, and a Regency terrace designed by John Nash in the 1820s.

Our main performance spaces are Duke's Hall, our flagship 350-seat concert venue; the David Josefowitz Recital Hall, which was built in 2001; and the fabulous new Susie Sainsbury Theatre and Angela Burgess Recital Hall, which opened in spring 2018.

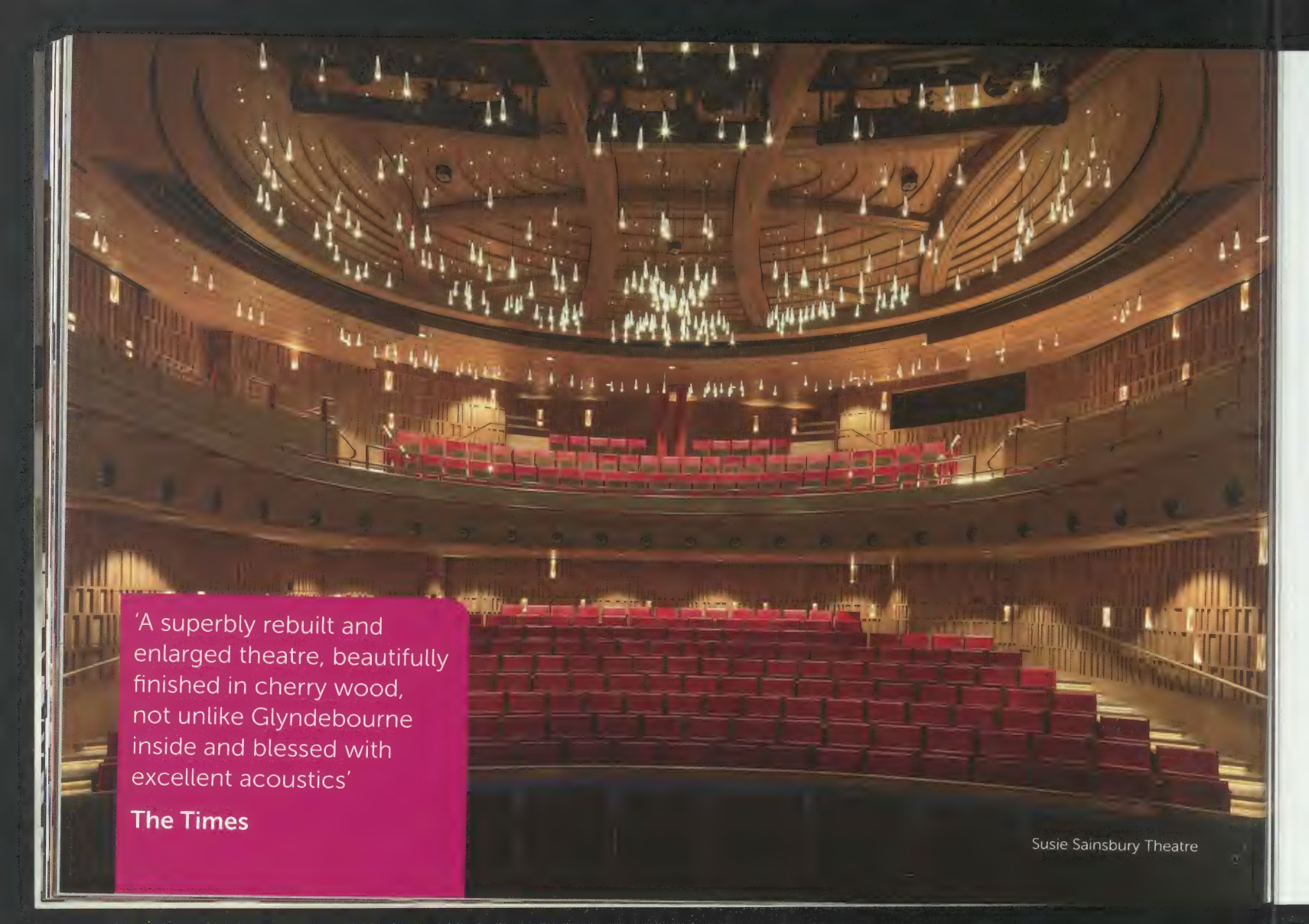


'The world-class teaching and the wonderful halls and recording facilities have all helped to make my years at the Academy as productive and valuable as I could have hoped for'

Yehuda Inbar, piano student

STUDENTS ALSO BENEFIT FROM:

- outstanding teaching and practice studios and rehearsal and lecture rooms
- further practice studios in our custom-built suite at Cross Keys Close, a short walk away
- use of nearby St Mark's Church
- dedicated professional recording services
- a well-equipped library
- our museum, which hosts regular research events and includes on-site instrument workshops
- an excellent canteen serving healthy and affordable meals
- Academy Chimes shop, a convenient source for music, accessories and more

A wide-angle photograph of the interior of the Susie Sainsbury Theatre. The auditorium is filled with rows of red seats, arranged in a semi-circular fashion. The walls and ceiling are finished with light-colored wood, featuring curved, organic shapes. Numerous small, warm-toned lights are suspended from the ceiling, creating a starry effect. The stage area is visible in the background, with a dark curtain and some stage equipment.

'A superbly rebuilt and enlarged theatre, beautifully finished in cherry wood, not unlike Glyndebourne inside and blessed with excellent acoustics'

The Times

Susie Sainsbury Theatre

NEW SPACES

You will have the opportunity to perform in our state-of-the-art theatre and recital hall

The Susie Sainsbury Theatre and Angela Burgess Recital Hall opened in early 2018, following one of the most ambitious building and renovation projects in the history of the Academy. The new spaces have won two RIBA awards (London Building of the Year and a National Award) as well as an RICS Tourism and Leisure Award.

The 309-seat theatre and 100-seat rooftop recital hall include professional-standard recording facilities and the very latest in new technologies, ensuring that they will continue to be fit for purpose long into the future. These new spaces, together with 14 refurbished practice and dressing rooms, a large refurbished jazz room, five new percussion studios and a new control suite for the audiovisual recordings department, have significantly enhanced the Academy's facilities.



Angela Burgess Recital Hall



'Among the many wonderful things that the Royal Academy represents is an absolutely necessary combination of tradition on the one hand and striving for the development of new ways on the other'

Daniel Barenboim

LIBRARY

The Academy's library is well equipped for students and also holds historical collections of international significance, making it a recognised centre for research

The library contains over 200,000 items, covering materials for the day-to-day lessons and music making of undergraduate and postgraduate students, and also remarkable collections of performance materials – 16th-century lute books in the Robert Spencer Collection, autograph manuscripts by Purcell, Sullivan, Vaughan Williams, Kenny Wheeler and other leading composers, and marked scores and parts from the collections of Henry Wood, Nadia Boulanger, John Barbirolli, Yehudi Menuhin, Otto Klemperer and Charles Mackerras.

The Orchestral Library has approximately 4,000 sets of parts, constantly augmented with new acquisitions. Important research collections include the libraries of Sir Henry Wood and Otto Klemperer. Students can also apply

for access to the University of London Library and the British Library.

IT SERVICES

Technology plays a vital role in supporting your studies. Our drop-in IT Service Desk will help you set up your email account, connect to wifi and access our range of services. You will be able to get Office 365 for free on your devices and book practice rooms from your phone between classes. We also have a number of computer suites, where you can access the internet, print documents and use specialist music software including Sibelius, which is also available from home.

MUSEUM

The Academy Museum gives students access to superb historic and modern instruments from its collections, as well as an illuminating archive of important musical materials

Since its foundation in 1822 the Academy has acquired important collections of musical instruments. These include fine stringed instruments by Stradivari and Amati, and others of the French, German and Dutch schools from the Becket and Rutson Collections. In recent years we have been building up the unique Calleva Collection, commissioning stringed instruments from today's finest luthiers. Students may be offered the use of many of these instruments, providing an important boost to their musical development.

Our museum displays some of these instruments, including historic keyboards by Broadwood, Pleyel and Érard, and the Spencer Collection of lutes and guitars. The Academy also holds important collections of art, scores, performance materials, manuscripts and other objects which belonged to

great figures including Yehudi Menuhin, Robert Spencer, Harriet Cohen, David Munrow and Henry Wood. These extensive archives offer students, staff and members of the public unique insights into the creative processes of great musicians, as well as informing our knowledge of performance practice.

There is a practice space in the gallery, giving students an opportunity to rehearse with an informal audience, try out new repertoire and interact with visitors. Classes, seminars and events also often take place in the galleries, which adds a different dimension to students' learning.

Students can also apply to become gallery assistants, which is a paid opportunity designed to fit around their studies.



'I was privileged to borrow the Academy's 1718 "Maurin" Stradivari, which enabled me to access a wider range of expression and colours'

Clare Howick,
violinist and alumna



RESILIENCE AND SUPPORT

The wellbeing of our students is critical. We want you to make the most of your time here and establish good habits that will help you throughout your career

All aspects of our programmes are designed to develop your ability to thrive in the music profession and sustain your wellbeing through a lifetime in music. We have a strong network of experienced staff to help you through your studies and we dedicate significant resources to this area.

Your Programme Tutor and Principal Study Teacher will be the primary contacts in your studies and your first ports of call for advice and guidance. They are supported by your Head of Department and Head of Programme, and by the Deputy Principals and Principal, all of whom take a close interest in the quality of your experience at the Academy.

We know how vital it is to nurture the person as much as the musician. In each of our programmes regular time is set aside to focus on the practical things

that will help you frame your career, from entrepreneurial skills and forging your professional identity to maintaining a healthy, balanced lifestyle and dealing with the pressures that inevitably arise.

SPECIAL SUPPORT

If things get tough it's important to know where to turn. This may be your teacher or Programme Tutor, but there are also trained counsellors (male and female) whose doors are always open to talk about any aspect of your life and address problems, small or large. They will also be able to refer you to specialist external resources as appropriate.

We believe in a preventive approach to performance-related injury by teaching excellent technique and providing a range of therapeutic disciplines including Alexander Technique, physiotherapy, pilates and yoga. If physical issues arise, we can facilitate access to a broad

range of medical specialists through our uniquely close relationship with the charity Help Musicians UK.

Students with an impairment or specific learning difficulty can get practical support – including assistance with funding applications, where relevant – from our Disability Advisor. We also have an Additional Support Tutor, who can arrange specialist tuition and work with you to develop strategies that will help your musical learning.

Our specialist English Language Support Tutors can help all international students improve their communication skills. Some students will be invited to attend an English Language Welcome Week before the start of the academic year. We provide weekly language classes for students who need regular assistance, and a Help Desk for those who require language support for their written work.



'The Academy exudes a cosmopolitan confidence in tune with the global classical music business'

The Guardian



STUDENTS' UNION

Living and studying in London is an experience unlike any other, and for musicians the opportunities are endless. And there's plenty going on within the walls of the Academy, too...

Our Students' Union (SU) is central to all aspects of life at the Academy. Every enrolled student is a member of the SU and can get involved on many levels.

We start the year with Freshers' Week, with other social highlights including the Christmas Party, the Film Orchestra and the Summer Ball. The bar and canteen areas are ideal locations for our regular jazz jams and soul nights, with pub quizzes and film nights also taking place throughout the year. We have very active male and female football teams and regular SU yoga sessions. As a constituent college of the University of London we also have access to hundreds of different societies and clubs.

Working alongside the Students' Union President are four student representatives – an undergraduate rep, a postgraduate rep, a welfare rep and a societies and events rep. Your SU team works together to ensure that students' voices are represented at all levels of the Academy. The SU President attends all boards and committees to make sure concerns ranging from courses to facilities are heard, and to create the best possible environment for students. Additionally, students have the opportunity to address staff members directly at committees such as the Student-Staff Liaison Committee.



'Moving to a new country was daunting, but I needn't have worried – the atmosphere at the Academy is very friendly and welcoming. I spent Freshers' Week making friends and getting as much advice as I could from staff and students'

Lucie Chabard,
harpichord student



Regent's Park




Camden Market



LOVE LONDON

The Academy is in the heart of one of the most exciting cities in the world



London is one of the most vibrant, cosmopolitan, eclectic, exciting, historic and beautiful cities in the world, and the Academy is situated right in its centre. It's a great place to be a student and an inspiring place to study music.

On any day of the week you can hear some of the world's best soloists, bands, orchestras and singers in venues across the city – many with your student discount. And if you're looking for creative inspiration of a different kind, there are countless theatres, galleries, clubs, bars, parks and museums to visit.

Within walking distance of the Academy are Regent's Park, Wignmore Hall, Oxford

Street, the many theatres of the West End and the diverse bars of Soho. It's also easy to enjoy the unique offerings of Camden Market and the buzz of the South Bank, a hub of culture and creativity.

It's for all of these reasons, and more, that London took the top spot in the most recent Student City Rankings by university experts QS (May 2018). The criteria included student experience, job prospects and friendliness to international students.

Whatever your passions and interests, in London you will find somewhere to enjoy them and people with whom to share them.

West End

ACCOMMODATION

The sheer size of London can make moving here seem a daunting prospect. We can help you find the right place to live

Our Estates Department is uniquely equipped to help students and prospective students with a wide range of accommodation, including:

Marylebone Flats – 12 self-catered flats leased by the Academy and sublet on a per-room basis to students. They are just five minutes' walk from the Academy and provide space for 34 students.

University of London Intercollegiate Halls – the largest community of Academy students live together in UoL's Nutford House, which is within walking distance of the Academy.

University of London Student Homes – these are houses or flats sourced by the University of London from private landlords in areas within 30 minutes of the Academy. They can range in size from four to eight bedrooms, with shared living spaces.

International Students House (ISH) – this charity offers affordable accommodation for students from a variety of universities and institutions. ISH is located on Great Portland Street, very close to the Academy.

There are also other private halls of residence across London, as well as hostels, lodgings, homestays and house shares. Our guides to accommodation are available online at www.ram.ac.uk/accommodation.

All current and future Academy students are eligible for free advice and guidance on private accommodation and house hunting from the University of London Housing Services (ULHS). They have a large database of available accommodation – both whole properties and individual rooms.



SCHOLARSHIPS AND BURSARIES

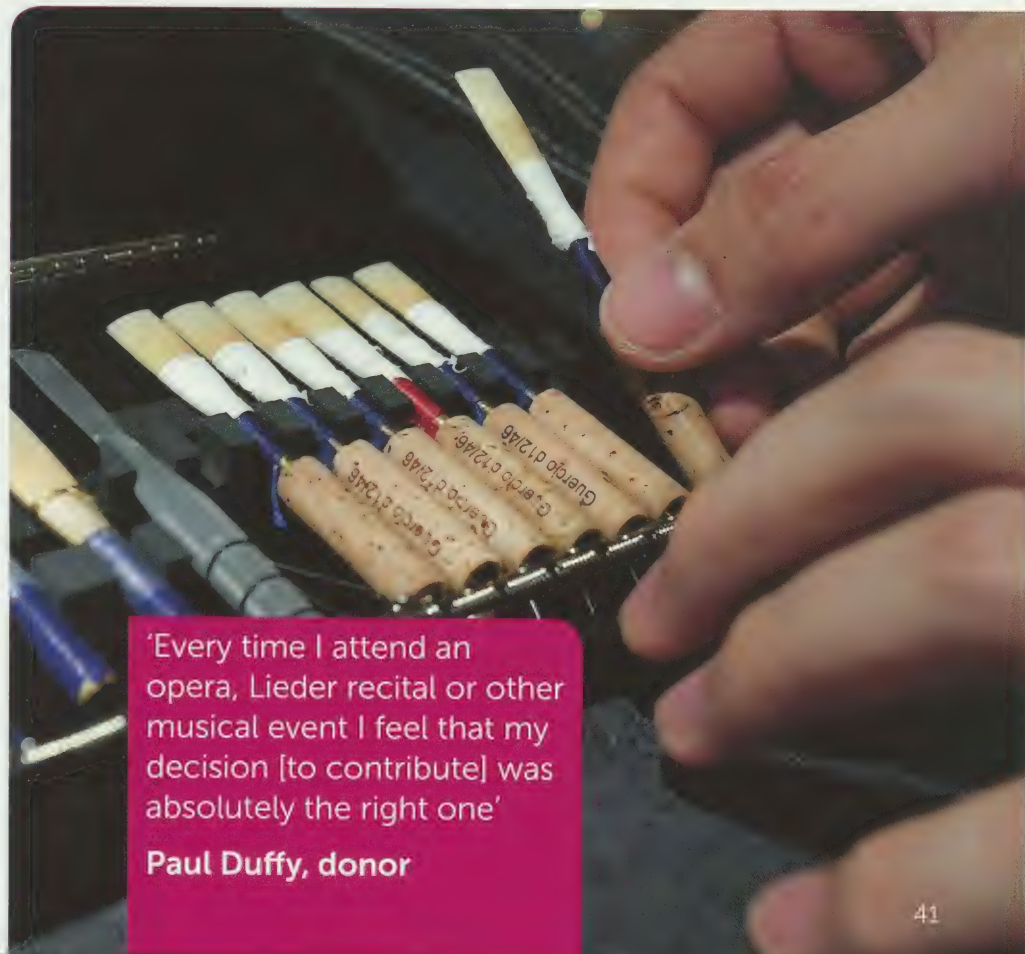
Our alumni and friends contribute generously each year to provide financial support to students like you

In fact, about a third of all scholarship funds awarded by the Academy come from donations. Every effort is made to increase the amount available to students each year.

Entrance Scholarships (except for Gap Year and Year Abroad Programmes) are merit based and are awarded following a live audition in the UK or at one of our overseas audition centres (see page 95).

FINANCIAL HARDSHIP

Students who are suffering financial hardship during their time at the Academy can apply for help through the Deputy Principal and Dean's office.



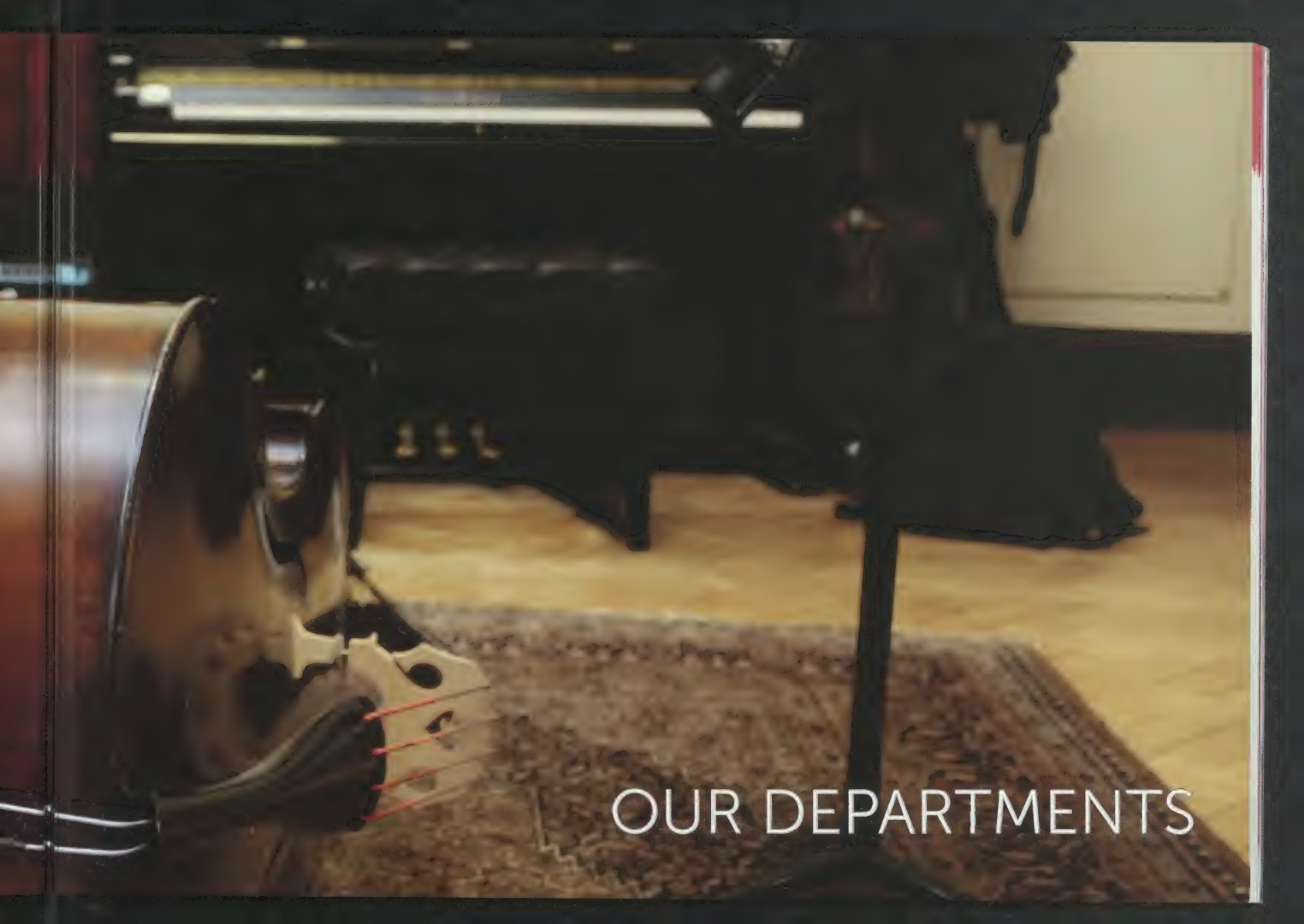
'Every time I attend an opera, Lieder recital or other musical event I feel that my decision [to contribute] was absolutely the right one'

Paul Duffy, donor

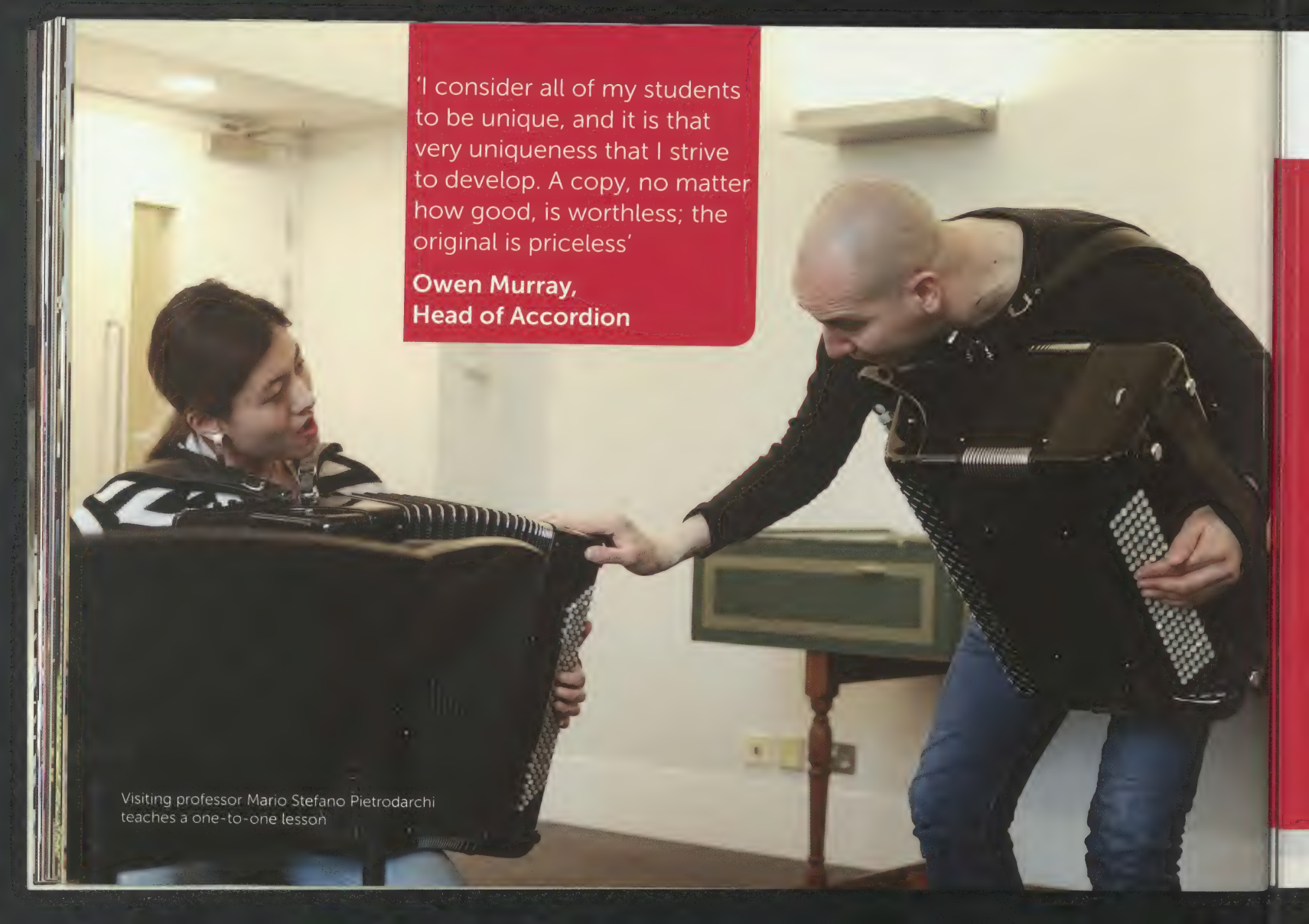
A photograph of several double basses in a room. One double bass is in the foreground on the right, partially cut off. Another is in the middle ground, leaning against a black stool. A third is in the background on the left. The floor is light-colored wood, and there is a patterned rug in the foreground. A red text box is overlaid on the right side of the image.

'The Royal Academy
is an institution that is
internationally known
and recognised as
representing the highest
values of music and
musical society'

Daniel Barenboim



OUR DEPARTMENTS



'I consider all of my students
to be unique, and it is that
very uniqueness that I strive
to develop. A copy, no matter
how good, is worthless; the
original is priceless'

Owen Murray,
Head of Accordion

Visiting professor Mario Stefano Pietrodarchi
teaches a one-to-one lesson

HEAD OF ACCORDION
OWEN MURRAY
Administrator: Karen Ingram

Tel: +44 (0)20 7873 7380
Email: accordion@ram.ac.uk
Web: www.ram.ac.uk/accordion

**VISITING PROFESSORS
OF ACCORDION**
Friedrich Lips
Cao Xiaqing

**VISITING PROFESSOR
OF BANDONEON**
Marlo Stefano
Pietrodarchi




ACCORDION

The Royal Academy of Music was the first British conservatoire to introduce teaching for the classical accordion

Since it was founded in 1986, the Accordion Department has been a pioneering force, developing new repertoire and producing some of the world's most successful accordion players. Our focused, friendly community is led by the Head of Accordion, Owen Murray, himself a celebrated performer, dedicated teacher, recording artist and international soloist with experience in all aspects of accordion performance.

Students and professors work together in a lively and creative environment. As part of your programme you will perform solo repertoire, hone technical skills, form chamber music ensembles and connect to the wider musical world.

The accordion is thoroughly integrated into the life and work of the Academy. Our undergraduate and postgraduate students enjoy countless collaborations with Academy composers and performers of other instruments.

A photograph of a young man with dark hair, wearing a light blue shirt, playing a large brass instrument, likely a tuba or euphonium. He is looking intently at the instrument. The background is blurred, showing other musicians and warm, golden light. A red rectangular box is overlaid on the left side of the image, containing white text.

'Working with such talented and motivated students makes my role at the Academy an exciting, challenging and fulfilling one. Seeing them achieve the success they deserve is a rewarding experience'

Mark David, Head of Brass

ARTISTIC DIRECTOR AND
HEAD OF BRASS
MARK DAVID
Administrator Alice Kelley

Tel: +44 (0)20 7873 7320
Email: brass@ram.ac.uk
Web: www.ram.ac.uk/brass

**INTERNATIONAL
VISITING PROFESSORS**

Horn

Radovan Vlatković

Trumpet

Eric Aubier
Reinhold Friedrich

Trombone

Jörgen van Rijen

**SENIOR TUTOR
OF BRASS**

Bob Hughes

PROFESSORS

Horn

Roger Montgomery
natural horn
Martin Owen
Michael Thompson
Aubrey Brain Chair

Richard Watkins
Dennis Brain Chair
Katy Woolley

Trumpet

Paul Beniston
Mark David *Head of Brass*
Robert Farley
natural trumpet, cornetto
John Hutchins
*natural trumpet,
BMus Tutor*
Mike Lovatt *Derek Watkins
Chair of Trumpet*
Will O'Sullivan
Gareth Small

Trombone

Ian Bousfield
tenor trombone
Dudley Bright
tenor trombone
Matthew Gee
tenor trombone

Bob Hughes
bass trombone
Keith McColl
*bass and
contrabass trombone*
Mark Templeton
tenor trombone
Adam Woolf
sackbut, early trombone

Tuba

Patrick Harrild

**Euphonium and
Bass Trumpet**

James Maynard

**Serpent and
Ophicleide**
Stephen Wick

**ENSEMBLE IN
RESIDENCE**
Septura

BRASS

The Academy's Brass Department is one of the premier conservatoire departments in the world, with recent alumni performing in top ensembles and holding principal orchestral positions both in the UK and abroad

We offer individual lessons with our team of distinguished professors and visiting professors, who are active at the highest professional level, an unparalleled range of masterclasses with the many internationally renowned artists who visit regularly, and a rich orchestral and chamber music programme.

As well as receiving the essential musical and technical grounding in the core repertoire, our undergraduate and postgraduate students take advantage of a wide range of performance opportunities. Collaborations with prestigious venues across London, partnerships with orchestras, and competitions – both internal and external – will help you make the most of your time at the Academy and prepare you for a fulfilling career in music.





'My role is to draw students both into the modern realities of the choral conducting profession and the rich British traditions of choral musicianship'

Patrick Russill,
Head of Choral Conducting

HEAD OF CHORAL CONDUCTING
PATRICK RUSSELL

Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405

Email: choralconducting@ram.ac.uk

Web:

www.ram.ac.uk/choralconducting

**VISITING
PROFESSORS**

Roland Börger
David Hill
James O'Donnell

TEACHING STAFF

Alexander Ashworth

Vocal Technique

Paul Brough

Technique

and Interpretation

Performance Classes

Ruth Byrchmore

Aural Skills

Sian Edwards

Symphonic Repertoire
and Skills

Cathal Garvey

Baton Technique

Esther Jones

Pedagogy

Patrick Russell

Head of Choral Conducting



CHORAL CONDUCTING

The Academy's two-year Choral Conducting Programme is the UK's longest-established specialist course in conducting for choirs

The programme covers a wide range of sacred music for both concert and liturgical events, as well as selected secular repertoire. With expertise in conducting, rehearsal and baton technique, choral music, vocal technique and aural skills, our professors will equip you with all the necessary skills for an active and diverse career.

The Academy's location in the centre of London, at the heart of the British choral tradition, provides an enviable learning environment and enables us to collaborate closely with leading professional, amateur and collegiate choirs.

We offer Principal Study Choral Conducting at postgraduate level only. At undergraduate level it is offered as an optional choir-training class, but not as Principal Study.



Students have the opportunity to work with such respected composers as Sir Harrison Birtwistle

'As a regularly performed and commissioned composer, I am acutely aware of the importance of training our students to be able to get work after they leave'

**Prof Philip Cashian,
Head of Composition**

HEAD OF COMPOSITION
PROF PHILIP CASHIAN
Administrator and Project Manager:
Emily Mould

Tel: +44 (0)20 7873 7379
Email: composition@ram.ac.uk
Web: www.ram.ac.uk/composition

VISITING PROFESSORS

Sir Harrison Birtwistle
Tod Machover
James Newton Howard
Andrew Norman
Bent Sørensen

PROFESSORS

Dr Rubens Askenar
Christopher Austin
Prof Simon Bainbridge
Gary Carpenter
Prof Philip Cashian
Head of Composition

Dr Edmund Finnis
Helen Grime
Morgan Hayes
David Sawyer

SUPPORTING STUDIES

Oscar Colomina Bosch
*Orchestration and
Conducting*
Philip Dawson
Creative Technology
Paul Morley
*Music and
Contemporary Culture*

Dr Patrick Nunn
Techniques of Composition

**HONORARY
RESEARCH FELLOWS**

Dr Tansy Davies
Huw Watkins



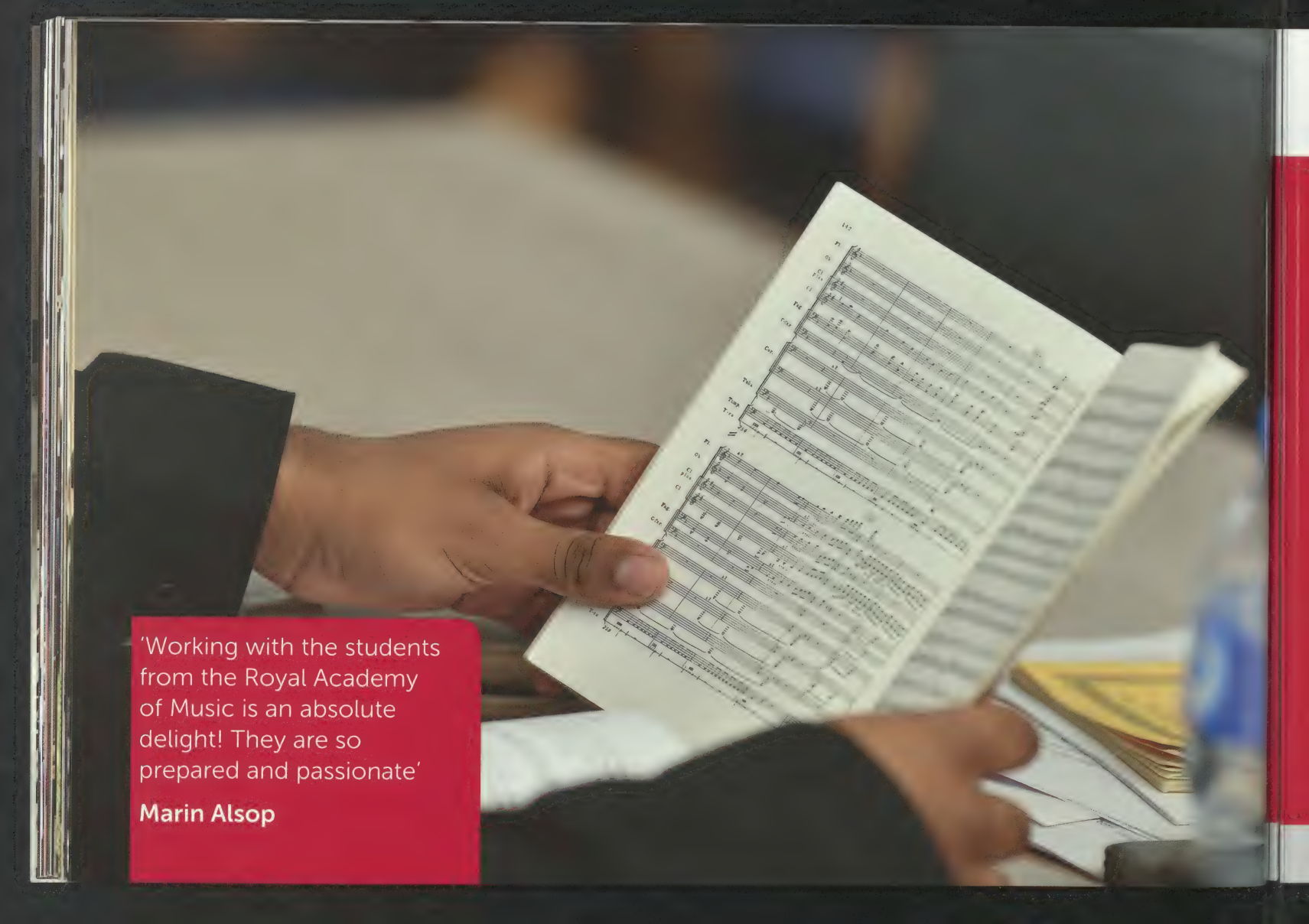
COMPOSITION AND CONTEMPORARY MUSIC

Composition at the Academy centres on intensive project-based and highly collaborative degree programmes. Composers have a wide range of opportunities for performance and recording in different creative contexts

Our undergraduate programme is shaped to give you a strong foundation in compositional technique, whether your interests lie in writing for concert, media and film, staged productions or electronic music.

At postgraduate level our demanding programmes comprise a full schedule of project work, including workshops, performances and recordings of student compositions. Over the last year the Composition Department has staged at least 20 concerts of new works, both inside and outside the Academy.

Both programmes are taught by dedicated teachers and active composers who are engaged in a broad range of compositional activities. Our collaborative environment will allow you to develop your individual style and musical personality.

A close-up photograph of a person's hands holding a large, white sheet of musical score paper. The paper is filled with multiple staves of musical notation, including notes, rests, and clefs. The person is wearing a dark jacket. The background is blurred, showing other people and what appears to be a rehearsal or classroom setting. The lighting is soft and focused on the sheet of music.

'Working with the students
from the Royal Academy
of Music is an absolute
delight! They are so
prepared and passionate'

Marin Alsop

HEAD OF CONDUCTING

SIÂN EDWARDS

Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405

Email: conducting@ram.ac.uk

Web: www.ram.ac.uk/conducting

TEACHING STAFF

Ruth Byrchmore

*Aural Training and
Musicianship*

Siân Edwards

Head of Conducting

Prof Raymond Holden

*Contextual Studies in
Performance Practice and
Performance History*

Colin Metters

*Professor Emeritus
of Conducting*

Patrick Russill

Choral Repertoire and Skills




CONDUCTING

The Academy's postgraduate Conducting Programme is recognised as one of the foremost in the world, with students regularly being coached by leading conductors

Focusing on a small, high-quality intake, we are able to offer students many opportunities to rehearse and perform in different settings, from two-piano workshops and intimate chamber ensembles to full symphony orchestra. The environment is friendly, collaborative and focused.

The programme begins with technical and rehearsal skills, followed by opportunities to integrate your work into other departments including early music performance, opera, contemporary music, and education and outreach.

We offer a two-year course of Principal Study Conducting at postgraduate level. At undergraduate level you can study conducting either in introductory classes or, if you wish to pursue it to a high level, as an intermediate or advanced elective.



Distinguished classical guitarist
David Russell shares his expertise

'Michael [Lewin] was
incredible because he never
stopped me from expressing
myself the way I wanted to,
but he always helped me
express myself better'

**Miloš Karadaglić, alumnus
and President of Alumni**

HEAD OF GUITAR
MICHAEL LEWIN
Administrator: Alice Kelley

Tel: +44 (0)20 7873 7320
Email: guitar@ram.ac.uk
Web: www.ram.ac.uk/guitar

**VISITING
PROFESSORS**

David Russell
John Williams
Fabio Zanon

PROFESSORS

Christoph Denoth
voice and guitar
Stephen Goss
Guitar Ensembles
Michael Lewin
Head of Guitar
Timothy Walker
voice and guitar

CONSULTANT

Julian Bream



GUITAR

The Academy has established itself as a leading international centre for the study of the classical guitar at undergraduate and postgraduate levels

Our comprehensive curriculum and unique musicological resources help students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department covers every aspect of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

You will take part in masterclasses, lectures and concerts with distinguished visiting artists, luthiers and composers. The promotion of student compositions for the guitar also forms an integral part of the department's work.

The Academy is the custodian of the Spencer Collection, which includes important lutes, guitars, printed books and manuscripts.



'I had four amazing years here and inspirational teachers who led and guided me. The standard of playing now is inspiring'

**Catrin Finch, alumna and
Visiting Professor**

HEAD OF HARP
KAREN VAUGHAN
Administrator; Karen Ingram

Tel: +44 (0)20 7873 7380
Email: harp@ram.ac.uk
Web: www.ram.ac.uk/harp

**VISITING PROFESSORS
OF HARP**

Milda Agazarian
Catrin Finch
Isabelle Moretti
Isabelle Perrin
Erika Waardenburg

**VISITING PROFESSOR
OF JAZZ HARP**

Park Stickney

PROFESSORS

Sue Blair *Orchestral Tutor*
Prof Skaila Kanga
Professor Emerita of Harp
Frances Kelly *early harp*
Alison Martin *Opera Tutor*

Charlotte Seale
LRAM Teaching Diploma
Helen Tunstall
*Contemporary Music
Studies*

Karen Vaughan
*Head of Harp,
Orchestral Studies*
Catherine White
Sight-reading Tutor



HARP

The Harp Department is a tight-knit, thriving community, with students and professors working together in a supportive environment

Teaching at undergraduate and postgraduate level covers solo, concerto and chamber repertoire and all aspects of orchestral playing. From Baroque to jazz, our harpists are trained to take on anything the music profession requires.

The harp is thoroughly integrated into the life and work of the Academy, with students collaborating regularly with composers and other instrumentalists, and new works being commissioned every year by the Harp Department. Our professors include celebrated performers and recording artists. You will have the opportunity to work with specialists in orchestral and contemporary repertoire, early harp, jazz and opera as well as distinguished visiting professors.

Academy harpists have won prizes in international competitions and many alumni hold orchestral and teaching positions worldwide.



'The Academy is a fascinating and stimulating musical environment – each student brings his or her own inspirational musicianship, challenging questions and astute observations'

Prof Margaret Faultless, Head of Historical Performance

HEAD OF HISTORICAL
PERFORMANCE
PROF MARGARET FAULTLESS
Administrator and Project Manager; Emily Mould

Tel: +44 (0)20 7873 7379
Email: historical@ram.ac.uk
Web: www.ram.ac.uk/historical

MICAELA COMBERTI
CHAIR OF
BAROQUE VIOLIN
Rachel Podger

WILLIAM CROTCH
CHAIR
Laurence Cummings
harpsichord, basso
continuo

VISITING PROFESSORS
Viola
Jane Rogers

Recorder
Daniel Brügger
Peter Holtslag

PROFESSORS
Strings
Paylo Beznosiuk
violin, viola

Prof Margaret Faultless
violin, Head of
Historical Performance
Elizabeth Kenny
lute, theorbo

Jonathan Manson
cello, viola da gamba
Nicolette Moonen
violin, viola
Chi-chi Nwanoku
double bass

Simon Standage *violin*
Matthew Truscott *violin*

Keyboard
Carole Cerasi
harpsichord, fortepiano
Pawel Siwczak
harpsichord, basso
continuo

Recorder
Anna Stegmann
Pamela Thorby

Flute
Lisa Beznosiuk

Oboe
Katharina Spreckelsen

Clarinet
Eric Hoeprich

Bassoon
Andrew Watts

Brass
Robert Farley
natural trumpet, cornetto
John Hutchins
natural trumpet
Roger Montgomery
natural horn
Stephen Wick
serpent, ophicleide
Adam Woolf
sackbut, early trombone

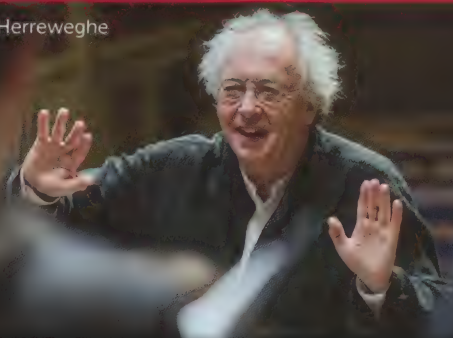
HISTORICAL PERFORMANCE

Academy graduates permeate the current generation of professional historical performance specialists

The Historical Performance Department will foster your musicianship, instrumental technique and unique creativity, as well as developing your understanding of historical performance practice. Our undergraduate and postgraduate students work with world-class professors and study a wide range of repertoire, including other relevant disciplines such as dance and continuo. Recorder players also explore contemporary repertoire and techniques, often working with young composers. Students are encouraged to develop their own ventures in a friendly and collaborative atmosphere.

Performance opportunities range from the major Bach series, the Haydn symphony series, opera, orchestral projects, chamber music, consort playing and many external concerts, providing you with invaluable experience as a professional musician.

Philippe Herreweghe





'The Royal Academy of Music's big band ... showed the class of the emerging jazz generation'

The Guardian

HEAD OF JAZZ

NICK SMART

Administrator and Project Manager:
Emily Mould

Tel: +44 (0)20 7873 7379

Email: jazz@ram.ac.uk

Web: www.ram.ac.uk/jazz

JAZZ ARTIST IN RESIDENCE

Dave Holland

VISITING PROFESSOR

Chris Potter

PROFESSORS

Bass

(Electric/Acoustic)

Jeremy Brown
Laurence Cottle
Tom Herbert
Jasper Hoiby
Michael Janisch

Drum Kit

Martin France
Ian Thomas
Jeff Williams

Guitar

Chris Montague
Mike Outram
John Parricelli
Mike Walker

Jazz History/ Critical Listening

Keith Nichols
Mark Racz
Alyn Shipton
Martin Speake

Piano

Tom Cawley
Aural and Transcription
Kit Downes
Nikki Iles
Liam Noble
Gwilym Slincock

Saxophone

James Allsopp
Iain Ballamy
Tim Garland
Gareth Lockrane
Andy Panayi
Julian Siegel
Martin Speake
Stan Sulzmann

Trombone

Mark Bassey
Gordon Campbell
Barnaby Dickinson
Trevor Mires
Mark Nightingale

Trumpet

Steve Fishwick
Mike Lovatt
Nick Smart *Head of Jazz*

Vibes

Jim Hart
Anthony Kerr

Voice

Pete Churchill
Nia Lynn
Norma Winstone

Rhythmic Skills

Barak Schmool

Composition and Arranging

Pete Churchill

Creative Technology

Aram Zarkian

Repertoire/ Improvisation

Tom Cawley
Pete Churchill
Gareth Lockrane
Nick Smart
Martin Speake

Jazz Supporting Studies

Nikki Iles

JAZZ

Since our Jazz Programme started 30 years ago, we have produced an outstanding array of versatile, creative and employable jazz musicians

We support students to find their unique creative voice, which will speak equally across performance, improvisation and composition. We do this through full and varied undergraduate and postgraduate programmes that cover many aspects and forms of jazz and its meeting points with other genres.

The Jazz Programme is taught by an outstanding faculty of musicians and teachers whose experience covers the breadth of contemporary jazz practice. We foster an encouraging environment in which to learn and experiment with this extremely broad art form, equipping you with all the skills you'll need as a working musician. Thanks to the scale, focus and personal approach of our training, students get frequent performance opportunities. Our regular ensemble projects and annual Jazz Festival offer students the chance to work intensively with some of the finest jazz players and composers in the world.



'Such was the superlative quality of the production, the esteemed reputation of the company, and the ensemble nature of the show, that it was a genuine challenge to single out individuals for praise'

Musical Theatre Review

HEAD OF MUSICAL THEATRE
DANIEL BOWLING
Company Manager: Katie Blumenblatt
Events Manager: Gillian Schofield

Tel: +44 (0)20 7873 7483
Email: mth@ram.ac.uk
Web: www.ram.ac.uk/mth

**VISITING PROFESSOR
OF MUSICAL THEATRE**
Claude-Michel
Schönberg

**SONDHEIM
PROFESSOR OF
MUSICAL THEATRE
VOCAL STUDIES**
Mary Hammond

TEACHING STAFF
Dylan Brown *Acting*
Josh Darcy *Improvisation*
Ryan Gover *Tap*
George Hall
*Project Director,
History of Musical Theatre*
Sam Kenyon
LRAM Teaching Diploma
Olga Maslennikova
*Devising and Movement
for Actors*

Matt Ryan *Project Director*
Anne-Marie Speed
*Head of Voice,
Spoken Word*
Karl Stevens *Dance*
Milo Twomey
Acting Through Song
Lloyd Wylde *Voice*

SINGING TEACHERS
Ross Campbell
Kevin Fountain
Alison Guill
Ann James
Mary King
James Spilling

**MUSICAL DIRECTOR
PROGRAMME TUTORS**
Daniel Bowling
Nick Skillbeck
Mark Warman
David White

**REPERTOIRE
COACHES**
Kevin Amos
Tom Brady
Alfonso Casado Trigo
Ron Crocker
Caroline Humphris
Sam Kenyon
Stuart Morley

PANEL OF ADVISERS
Pippa Ailion MBE
John Caird
Chrissie Cartwright
Sir Trevor Nunn
Matt Ryan

**VISITING THEATRE
DIRECTORS, MUSICAL
DIRECTORS AND
SPECIALISTS**
See www.ram.ac.uk/mth
for recent visitors



MUSICAL THEATRE

Hone your skills and prepare for a career in professional musical theatre with our specialist one-year postgraduate programme

Rigorous conservatoire training will give you an in-depth understanding of the profession and equip you with the skills you need to succeed. We provide a direct link to the industry by combining daily class work, project work and one-to-one tuition with opportunities to perform for experts and influencers.

The Musical Theatre Department functions as a theatre company. The schedule is packed with classes, with a typical working week running from 9am to 7pm daily, sometimes including weekend work. We offer Principal Study in two areas – an MA in Performance (Musical Theatre) and an MA in Musical Direction and Coaching.

2017-18 students and recent alumni have already been cast in productions including *Hamilton* in the West End, *Les Misérables* in London and on tour in the UK and US, and the UK tours of *Miss Saigon* and *Beautiful*.



'The standard of performances is absolutely amazing – not just the singing but the acting, the stagecraft, the whole bundle. Royal Academy Opera students are being given everything they need to succeed'

Dame Felicity Lott DBE

DIRECTOR OF OPERA
GARETH HANCOCK
 Company Manager: Michael Wardell
 Assistant Company Manager: Amy Lindsay-Parker

Tel: +44 (0)20 7873 7383
 Email: opera@ram.ac.uk
 Web: www.ram.ac.uk/opera

FELIX MENDELSSOHN
EMERITUS
PROFESSOR OF
MUSIC
 Prof Jane Glover

VISITING
PROFESSORS
 John Mark Ainsley
 Sir Thomas Allen
 Barbara Bonney
 Susan Bullock *Marjorie*
 Thomas Visiting Professor
 Simon Keentlside
 Angelika Kirchschlager
 Anthony Legge *Sir Arthur*
 Sullivan Visiting Professor
 Dame Felicity Lott
 Ann Murray
 Dennis O'Neill
 Brindley Sherratt
 John Shirley-Quirk Professor

PRINCIPAL STUDY
PROFESSORS
 Gareth Hancock
 Director of Opera
 Jonathan Papp
 Principal Operatic Coach
 Kate Paterson
 Head of Vocal Studies
 Philip Sunderland
 Head of Preparatory and
 Vocal Faculty Opera

Ingrid Surgenor MBE
Principal Operatic Coach

PROFESSORS
OF SINGING
 Alexander Ashworth
 Catherine Benson
 Richard Berkeley-Steele
 Michael Chance
 Raymond Connell
 Ryland Davies
 Philip Doghan
 Nuccia Focile
 Andrew Foster-Williams
 Glenville Hargreaves
 Yvonne Howard
 Caitlin Hulcup
 Mary Nelson
 Kate Paterson
 Head of Vocal Studies
 Elizabeth Ritchie
 Giles Underwood
 Marie Vassiliou
 Sarah Walker
 Lillian Watson
 Mark Wilde
 Prof Mark Wildman
 Henry Cummings
 Distinguished Professor
 of Singing
 Catherine Wyn-Rogers

OPERA COACHES
 Alexander Crowe
 David Gowland
 Iain Ledingham
 Steven Maughan
 Michael Pollock
 Susanna Stranders

STAGECRAFT
AND LANGUAGES
 Ludmilla Andrew *Russian*
 David Antrobus *Acting*
 Maria Cleva *Italian*
 Florence Daguerre
 de Hureaux French
 Mandy Demetriou
 Movement
 Johanna Mayr *German*
 Victoria Newlyn
 Movement
 Isabella Radcliffe *Italian*



OPERA


Royal Academy Opera (RAO) prepares exceptionally talented opera singers for careers on the world's most prestigious stages

RAO functions as a small opera company and a bridge to the profession. The two-year postgraduate programme*, which includes unrivalled performance experience, is for advanced singers with the potential and aspiration to succeed as principals at the highest levels. Generous bursaries are available for RAO students.

Our highly focused study environment includes one-to-one tuition, group classes and opera scenes, as well as three fully staged productions per year, which are regularly attended by representatives from opera companies, artist agencies and the national press.

You will work closely with distinguished in-house professors and pre-eminent international visiting artists, and will also benefit from acting and movement classes, language coaching and classes in many other areas of professional development.

*For undergraduate training see Vocal Studies (page 74)

A photograph of a man with dark hair and a beard, wearing a dark suit and white shirt, playing an organ. He is looking intently at the instrument. His right hand is raised towards a panel of stop tabs on the right side of the organ, while his left hand is positioned over the keyboard. The organ has multiple manuals and a complex stop system. The background shows the interior of a church or concert hall with wooden paneling and a window with light streaming in.

'I am passionate about organists learning to immerse themselves in repertoire beyond the familiar and comfortable, and collaborating with other Academy departments'

**Prof David Titterington,
Head of Organ**

HEAD OF ORGAN
PROF DAVID TITTERINGTON
Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405
Email: organ@ram.ac.uk
Web: www.ram.ac.uk/organ

**VISITING
PROFESSORS**

Franz Danksagmüller
Susan Landale
*E Power Biggs Professor
Emerita*
James O'Donnell

PROFESSORS

Bine Bryndorf
Prof David Titterington
Head of Organ
Gerard Brooks
Improvisation
Anne Page *harmonium*

William McVicker
Organology
Anne Marsden Thomas
Art of Teaching
Alexander Walker
*Specialist Keyboard
and Aural Skills*




ORGAN

As an undergraduate or postgraduate student in the Organ Department, you will learn with distinguished soloists, holders of prestigious cathedral posts and dedicated teachers

Programmes for learning the crucial aspects of playing range from solo repertoire in a wide variety of styles to improvisation, harmonium and organology. Frequent performance opportunities are complemented by study trips abroad to play important historic instruments. Many of our organists hold cathedral or church positions that enhance their studies with real-world experience.

The Academy has two dedicated organ teaching and practice rooms with mechanical-action instruments, and daily access to our main teaching instrument, the four-manual classical organ by Rieger in St Marylebone Parish Church. In 2013 a three-manual symphonic organ built by Orgelbau Kuhn was installed in Duke's Hall, with generous support from Sir Elton John and Ray Cooper. We also own a rare 1763 Neapolitan organ by Michelangelo and Carlo Sanarica, which is housed in nearby St Mark's Church.

A photograph of a woman with long, dark braids, wearing a black sleeveless dress, seated and playing a black grand piano. She is viewed from the side, looking down at her hands on the keys. The piano is a large, dark-colored grand piano with its lid open. The background is a warm, out-of-focus interior, likely a concert hall with wooden walls and tiered seating. A red rectangular box is overlaid on the upper right portion of the image, containing white text.

My aim is to encourage
young pianists to think
creatively, be daring, and
create opportunities
for themselves'

**Prof Joanna MacGregor OBE,
Head of Piano**

HEAD OF PIANO
PROF JOANNA
MACGREGOR OBE
Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405
Email: piano@ram.ac.uk
Web: www.ram.ac.uk/piano

VISITING

PROFESSORS

Adrian Brendel
Chamber Music
Imogen Cooper
Pascal Devoyon
*Broadwood Visiting Chair
of Piano*
Richard Goode
Stephen Hough
Steven Osborne
Pascal Rogé
Kathryn Stolt
Yevgeny Sudbin

PROFESSORS

Sulamita Aronovsky
Prof Christopher Elton
Professor Emeritus of Piano
William Fong
Ian Fountain
Rustem Hayroudinoff
Diana Ketter
Prof Joanna
MacGregor OBE
Head of Piano
Tessa Nicholson
Carole Presland
Tatiana Sarkissova
Amandine Savary
Colin Stone
Mei-Ting Sun

PIANO

ACCOMPANIMENT AND ENSEMBLE COACHING

Prof Michael Dussek
*Head of Piano
Accompaniment*
John Reid
*Chamber Music
Administrator*
James Baillieu
Ian Brown
Nicola Elmer
Diana Ketter
Iain Ledingham
Malcolm Martineau
Joseph Middleton
Florian Mitrea
Amandine Savary
Andrew West

PIANO


Led by the internationally renowned pianist Joanna MacGregor, the Academy's innovative Piano Department will help you to find your artistic identity, develop your technique and become a well-rounded 21st-century musician

Our intelligent, proactive and professional students are given plenty of opportunities to perform publicly. Our professors include celebrated performers, recording artists and festival directors. Visiting professors teach one-to-one lessons and give masterclasses and lectures on a regular basis.

In addition to a substantial programme of core repertoire and chamber music, we also encourage you to curate performances, commission new music and collaborate across artistic boundaries – an approach that lies at the heart of our annual Summer Piano Festival.

We offer two areas of Principal Study for pianists – Piano Solo (undergraduate and postgraduate) and Piano Accompaniment (postgraduate only). Repetiteurs study with Royal Academy Opera.





Students from the Academy and
Tokyo Geidai rehearse for a concert
conducted by Trevor Pinnock

'The walls of the Academy
are quite porous. People
from the profession come
in and students go out.
There's no "them and us"'

Prof Jo Cole, Head of Strings

HEAD OF STRINGS
PROF JO COLE

Administrators: Emily Good, Rebecca Herman
Chamber Music Co-ordinator: Gwenllian Llyr

Tel: +44 (0)20 7873 7395
Email: strings@ram.ac.uk
Web: www.ram.ac.uk/strings

VISITING
PROFESSORS
Violin

James Ehnes
Daniel Hope
Tasmin Little

Viola

Garth Knox
Hartmut Rohde
Su Zhen

Cello

Mario Brunello
Colin Carr
Steven Doane
Steven Isserlis
Marquis de Corberon
Professor of Cello
Guy Johnston
Guest Professor 2018-19
Sung-Won Yang

Double Bass
Matthew McDonald

VISITING ARTIST
Joel Quarrington

PROFESSORS
Violin

Remus Azoteli
Levon Chilingirian*
Diana Cummings
Richard Deakin

Joshua Fisher
Michael Foyle
Rodney Friend
Mayumi Fujikawa
Clio Gould
Erich Gruenberg
Giovanni Guzzo
Philippe Honoré
Richard Ireland*
So-Ock Kim
Hu Kun
Sophie Langdon
Jack Liebeck
Nicholas Miller
György Pauk
Ede Zathureczky Professor
of Violin

Alexander Sitkovetsky
Maureen Smith
Tomotada Soh

Viola

Hélène Clément*
Juan-Miguel Hernandez
Yuko Inoue
Garfield Jackson*
Martin Outram*
Paul Silverthorne
James Sleigh*
Jon Thorne*

Cello

Robert Cohen
Prof Jo Cole*
Head of Strings

Lionel Handy
Ben Hughes
Professor of Cello and
Orchestral Studies
Josephine Knight*
Alfredo Piatti Chair of Cello
Mats Lidström
Christoph Richter
Hannah Roberts
Nadège Rochat
Felix Schmidt
David Smith*
Prof David Strange
Professor Emeritus
of Strings

Double Bass

Tom Goodman
Graham Mitchell
Senior Professor of
Double Bass
Dominic Seldis

CHAMBER MUSICIAN
IN RESIDENCE
Levon Chilingirian

TEACHING QUARTET
IN ASSOCIATION
Doric Quartet

PIANO
ACCOMPANIMENT
SUPPORT
Matgorzata Garstka

STRINGS


The Strings Department provides a structured framework for undergraduate and postgraduate study, and almost limitless creative scope to establish your niche in the fast-moving career to which you aspire

Throughout your time at the Academy you will receive intensive training in the crucial disciplines of solo performance, chamber music and orchestral playing. We will nurture your talent and help you to become a versatile, creative and practical musician. Our highly distinguished professors and visiting professors range in age from their 20s to their 90s, encompassing an incredible breadth of knowledge and boasting an unrivalled musical lineage.

Students have access to instruments from the Academy Museum's extensive collection, from newly minted modern instruments to 'golden-period' Stradivari violins.

Our approach is to create grounded, rounded musicians whose progression into the music profession is natural, informed and positive.

Students have access to all professors for chamber music coaching, but * indicates special responsibility in this important area



'Our ethos has always been to keep standards high and numbers relatively low. Add to this our incredible line-up of professors and the prospects of high achievement take off'

**Neil Percy, Head of
Timpani and Percussion**

HEAD OF TIMPANI
AND PERCUSSION
NEIL PERCY
Administrator: Alice Kelley

Tel: +44 (0)20 7873 7320
Email: percussion@ram.ac.uk
Web: www.ram.ac.uk/percussion

**INTERNATIONAL
VISITING PROFESSORS**

Peter Erskine *Drum Set*
Marinus Komst *Timpani*
Joe Locke *Vibraphone*

**PROFESSORS
Timpani**

Antoine Bedewi
*Principal Timpani, BBC
Symphony Orchestra*
Simon Carrington
*Principal Timpani, London
Philharmonic Orchestra*
Benedict Hoffnung
*Baroque Timpani,
Academy of Ancient Music*

William Lockhart
*Principal Timpani,
English National Opera*

Percussion

Andrew Barclay
*Principal Percussion,
London Philharmonic
Orchestra*
Neil Percy
*Head of Timpani
and Percussion; Principal
Percussion, London
Symphony Orchestra*
Sam Walton
*Co-Principal Percussion,
London Symphony
Orchestra*

**Drum Set, Latin
American and
Ethnic Percussion**
Paul Clarvis
David Hassell

**Marimba, Solo
Repertoire and
Concerti**
Colin Currie

Marimba
Eric Sammut



TIMPANI AND PERCUSSION

The Academy has a worldwide reputation for excellent training in the complex world of percussion playing

Our teachers include principal players with London's leading orchestras, international soloists and leading session musicians, all of whom are active in music making of the highest standard and understand the priorities of an ever-changing profession.

Your employability is central to our mission – whether you come to us as an undergraduate or a postgraduate, you will develop all the skills you need for your lifelong musical and professional development through a programme that offers a variety of experience across related instruments.

By focusing on a small number of talented students we are able to provide ample resources and dedicated practice spaces, as well as a wide range of performance opportunities and projects – one of the reasons our graduates go on to have rewarding and diverse careers.



'It says something of the quality of tutoring and mentoring at the Academy that such rounded, fully developed characterisations and vocal maturity are present in singers in their 20s'

Bachtrack

HEAD OF VOCAL STUDIES
KATE PATERSON
Senior Administrator: Chris Loake

Tel: +44 (0)20 7873 7444
Email: voice@ram.ac.uk
Web: www.ram.ac.uk/vocal

VISITING PROFESSORS

John Mark Ainsley
Sir Thomas Allen
Barbara Bonney
Susan Bullock *Marjorie Thomas Visiting Professor*
Simon Keenlyside
Angelika Kirchschlager
Anthony Legge *Sir Arthur Sullivan Visiting Professor*
Dame Felicity Lott
Ann Murray
Dennis O'Neill
Brindley Sherratt
John Shirley-Quirk Professor

PRINCIPAL STUDY PROFESSORS

Alexander Ashworth
Catherine Benson
Richard Berkeley-Steele
Michael Chance
Raymond Connell
Ryland Davies
Philip Doghan
Nuccia Focile
Andrew Foster-Williams
Glennville Hargreaves
Yvonne Howard
Caitlin Hulcup
Neil Mackie
Mary Nelson
Kate Paterson
Head of Vocal Studies
Elizabeth Ritchie
Giles Underwood
Marie Vassiliou
Sarah Walker
Lillian Watson
Mark Wilde

Prof Mark Wildman
Henry Cummings Distinguished Professor of Singing
Catherine Wyn-Rogers

DIRECTOR OF OPERA

Gareth Hancock

VOCAL COACHES

James Baillieu
Repertoire, Song Circle
Michael Chance
Baroque Opera
Alexander Crowe
Opera Role Coach
Matthew Fletcher
Repertoire
Christopher Glynn
Repertoire
Sholto Kynoch *Repertoire*
Iain Ledingham
Opera Role Coach, German Repertoire, Italian Recitative, Choirs
Joseph Middleton
Repertoire, Song Circle
Jonathan Papp
Repertoire, Opera Role Coach
Ian Partridge
Lieder and English Song
Valeria Racco
Opera Role Coach
Jean Rigby
Opera Role Coach
Marek Ruszczyński
Repertoire
Andrew Smith *Repertoire, Opera Role Coach*

Philip Sunderland
Head of Preparatory and Vocal Faculty Opera
Ingrid Surgenor MBE
Principal Operatic and Vocal Repertoire Coach
Lada Valešová
Opera Role Coach
Chad Vindin *Repertoire*

SONG, STAGECRAFT AND LANGUAGES

Ludmilla Andrew *Russian*
David Antrobus *Acting*
Gavin Carr *English and American Song, Oratorio*
Maria Cleva *Italian*
Florence Daguerre
de Hureaux French
Mandy Demetriou
Movement
Alessandro Grottola
Italian
Karen Halliday *Movement*
Caitlin Hulcup
Opera Audition Repertoire
Esther Jones
Vocal Ensemble
Yvonne Kenny
Handel and Mozart
Johanna Mayr *German*
Victoria Newlyn
Movement
Isabella Radcliffe *Italian*
James Simmons *Acting*
Richard Stokes *Professor of Lieder, Song Circle*
Nicole Tibbels *French*
Mark Wilde *English Song*

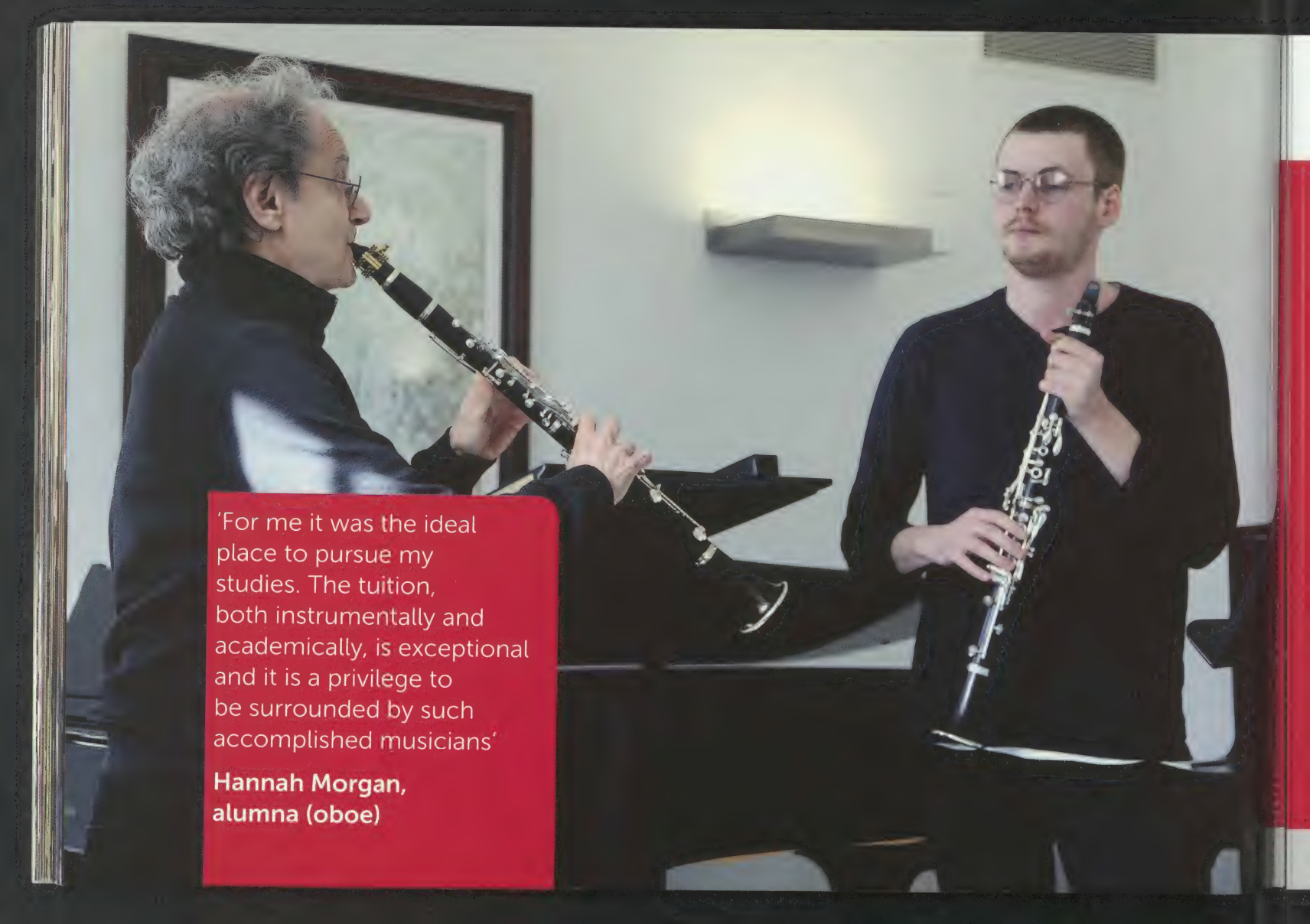
VOCAL STUDIES

The Academy's Vocal Studies

Department attracts talented singers of every voice type from all over the world and has a fine tradition of training students for international careers

Vocal Studies students are driven, dedicated and versatile, with a reputation for outstanding quality and professionalism. Our singing professors are committed teachers with considerable experience as professional performers and a wide range of industry knowledge and insight.

We offer Principal Study at undergraduate and postgraduate levels. As a member of our department you will benefit from unrivalled opportunities and one-to-one lesson time. Our comprehensive training includes vocal and performance technique, stagecraft, repertoire, historical performance, new music, audition preparation and language tuition, preparing students for high-level work on stage and in concert. Students and recent graduates have found success in top concert venues, with opera companies in the UK and abroad, and in international competitions.

A photograph of two men in a music room. On the left, an older man with grey hair and glasses, wearing a dark turtleneck, is seated and playing an oboe. On the right, a younger man with short brown hair, glasses, and a beard, also wearing a dark turtleneck, is standing and holding an oboe. They are in a room with a white wall, a framed picture, and a shelf. A red text box is overlaid on the bottom left of the image.

'For me it was the ideal place to pursue my studies. The tuition, both instrumentally and academically, is exceptional and it is a privilege to be surrounded by such accomplished musicians'

Hannah Morgan,
alumna (oboe)

HEAD OF WOODWIND
KEITH BRAGG
Administrator, Alice Kelley

Tel: +44 (0)20 7873 7320
Email: woodwind@ram.ac.uk
Web: www.ram.ac.uk/woodwind

VISITING PROFESSORS

Flute

Emily Beynon
Denis Bouriaikov
Paul Edmund-Davies

Oboe

Jonathan Kelly

Clarinet

Andrew Marriner
Patrick Messina

PROFESSORS

Flute

William Bennett
Keith Bragg
Head of Woodwind
Samuel Coles
Michael Cox

Kate Hill
Sophie Johnson *piccolo*
Karen Jones
Helen Keen *piccolo*
Patricia Morris *piccolo*

Oboe

Tom Blomfield
Sue Böhlting *cor anglais*
Christopher Cowie
Jill Crowther *cor anglais*
Ian Hardwick
Celia Nicklin
Melanie Ragge
Timothy Rundle

Clarinet

Laurent Ben Slimane
bass clarinet
Timothy Lines
Angela Malsbury

Christopher Richards
Mark van de Wiel
Chi Yu Mo *E flat clarinet*

Saxophone

Simon Haram
Huw Wiggin

Bassoon

Jonathan Davies
Simon Estell
contrabassoon
Fraser Gordon
contrabassoon
Amy Harman
Robin O'Neill
John Orford

LRAM (ART OF TEACHING)

Simon Carr

WOODWIND


As a student in our department you will learn everything you need to know about playing in a professional woodwind section at the highest international standard

Our professors have decades of experience as internationally renowned soloists, seasoned chamber musicians and principal players in London's top orchestras, and have trained some of the finest orchestral players in the UK.

Our undergraduate and postgraduate programmes offer hugely varied opportunities, from one-to-one lessons with world-class soloists to full symphony orchestra concerts, equipping students with the skills they need to enter the music profession.

Students study solo repertoire, hone technical skills, form chamber music ensembles and learn the crucial aspects of playing in a professional orchestral woodwind section. You will be encouraged to perform frequently and helped to establish and promote your own chamber groups.





'A student's choice of university makes a difference when it comes to finding a job or a place in a graduate program ... The Royal Academy of Music was the only British post-secondary institute with a perfect score'

New York Times



OUR PROGRAMMES



'With a list of alumni that reads like a *Who's Who* of classical music over the last two centuries, there is no doubting that the Royal Academy of Music has successfully retained and developed its status as a centre of excellence'

Classical Music magazine

PROGRAMMES OF STUDY

What makes our programmes special?

Whether you are coming to study on a four-year BMus programme, starting your postgraduate studies on our MA or MMus programmes, pursuing post-Master's professional training on our Professional Diploma or Advanced Diploma courses, or undertaking an extended research project for a PhD, you will be among like-minded musicians who share your commitment and talent.

PATHS TO SUCCESS

Our curricula offer a finely tuned mix of Principal Study, practical activities, professional development and academic components. Programmes are designed to give you everything you need for a successful career in music, offering enough flexibility to meet the individual aspirations of each student while also covering the realities of being a professional musician.

PROVEN TRACK RECORD

Our emphasis on one-to-one lessons and small-group teaching and our tailored approach to professional development result in one of the best employability records of any British university.

INSPIRING RESOURCES

Our library, collections and museum provide a wide range of excellent, regularly updated resources that support teaching and research and enable young musicians to find their own artistic identity in the context of the musical riches of the past.

IGNITE YOUR CURIOSITY

All our programmes benefit from a vibrant research culture, to which students at all levels contribute. We focus in particular on creative practice, whether through artistic collaboration, the creation of new texts, or the investigation of

performance traditions. Artistic and intellectual curiosity are given every opportunity to flourish.



UNDERGRADUATES

As an Academy undergraduate you will be challenged and inspired. Our four-year Bachelor of Music (BMus) allows you to tailor your studies to suit your musical interests

The BMus combines focused study in performance, composition or jazz with academic studies. Every aspect is designed to help you realise your full potential and to prepare you for a career in music. BMus Programme Tutors are available to discuss all aspects of your programme of study, including your performance and academic options, your personal wellbeing and how to balance your busy timetable. With responsibility for both academic and pastoral welfare, tutors work closely with your Head of Department,

lecturers and professors to monitor your overall progress.

BMus students' study programmes can be diverse, but they all share three core elements:

PRINCIPAL STUDY

This is the focal point of your musical development and includes individual lessons as well as a combination of masterclasses, performance classes, chamber music, concerts and everything else you do in your specialism. The focus for performers is to gain experience in public concerts. You will have at least one hour of one-to-one tuition per week in your Principal Study and may also take a Related Study (for example, piccolo for a flautist). You will be assessed during the year through technical testing and chamber music, and at the end of each year by recital examination.

ACADEMIC STUDY

Academic study is essential to your creative, intellectual and professional development. Core modules (Analytical Skills, Aural Skills, Conducting Skills and Performing in Context) reinforce your awareness as a listener, develop your interpretative abilities and extend your knowledge and imagination. Electives encourage you to pursue your individual interests as you prepare for a musical career. Some class electives encourage exploration of specific repertoire and development of technical skills, others enhance your professional skills. You can also choose to do a self-directed Research Project.

PROFESSIONAL STUDY

A successful career requires more than pure talent. You will need to be able to draw on a whole range of professional and entrepreneurial skills,

HEAD OF UNDERGRADUATE PROGRAMMES Dr Anthony Gritten

BMUS PROGRAMME TUTORS

Ruth Byrchmore

Senior Tutor in Undergraduate Pastoral Support

Dr Adriana Festeu

John Hutchins

Martin Outram



and recognise and make the most of opportunities when you see them. We offer a wide range of activities, events and modules for you to hone your skills in areas such as studio recording and editing techniques, self-promotion and marketing, writing CVs, making funding applications, understanding the music business and working in arts management. At the end of each year you will submit a portfolio of professional materials, which will help you to prepare for life after the Academy.

You will also have the opportunity to get involved in Open Academy, which has an active programme of Learning and Participation electives and projects (page 90). If you want to develop your teaching skills you can take courses that lead to the award of the Academy's teaching licence, the LRAM.

We offer several one-year programmes that enable you to study at the Academy as a fully enrolled member of the student body, with access to the Academy's resources, without taking a course that leads to a degree.

GAP YEAR

Spend a year at the Academy before taking up a full-time undergraduate place at another institution.

ORGAN FOUNDATION

This is for gap-year students preparing for an Oxbridge organ scholarship, or for those who want to develop organ and choral direction skills before starting formal university or conservatoire training.

EXCHANGE

The Academy has exchange agreements with conservatoires across the world. Exchanges are normally for a full academic year, although shorter placements may be possible.

STUDY ABROAD

This allows non-UK students studying for a music degree elsewhere to benefit from a conservatoire education as part of their degree studies at their 'home' institution. The standard placement length is one academic year, but shorter periods are possible (minimum one academic term).

For more information, visit ram.ac.uk/one-year

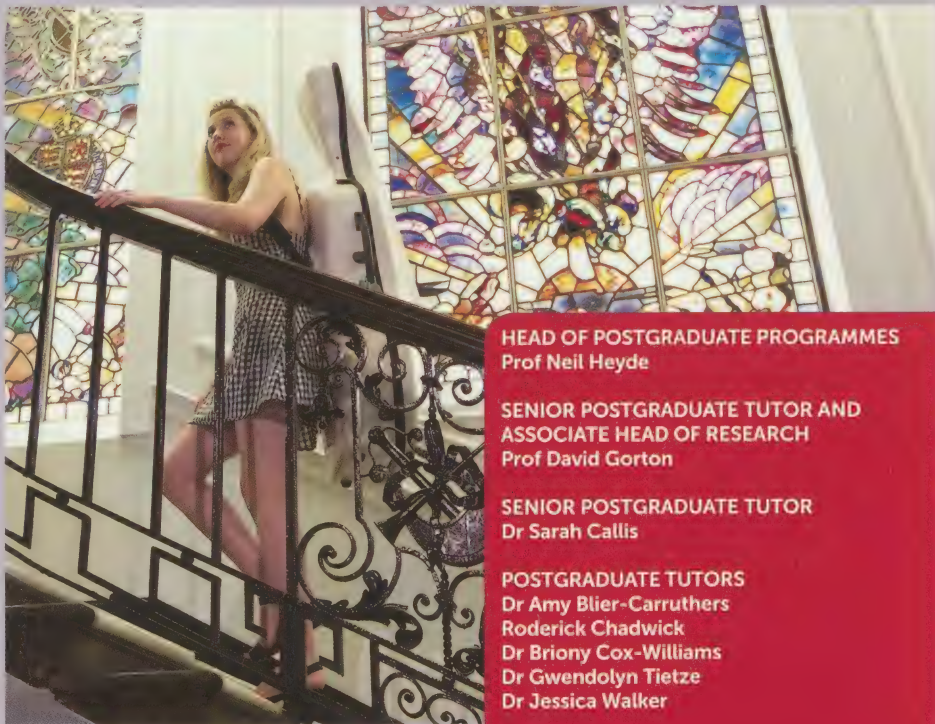
POSTGRADUATES

Postgraduate study is a vital part of the Academy's musical culture – we have the largest body of postgraduate musicians in the UK. Students work in a uniquely collaborative performance environment that is designed to help talented musicians achieve their ambitions

We offer a wide range of opportunities, including a broad selection of degrees (page 85) and diplomas and professional development courses (page 87), as well as a thriving research culture (page 88).

The creative buzz that our environment generates is second to none, and our aim is to ensure that you will have significant opportunities to work under the direction of world-leading musicians. We provide individual tutorial supervision for all students, which is unique in the sector, and our vibrant postgraduate community provides excellent networking opportunities.

Whether you want to focus solely on performance, study a specialism or incorporate research into your studies, we offer a variety of highly flexible study programmes to suit your individual interests and career ambitions.

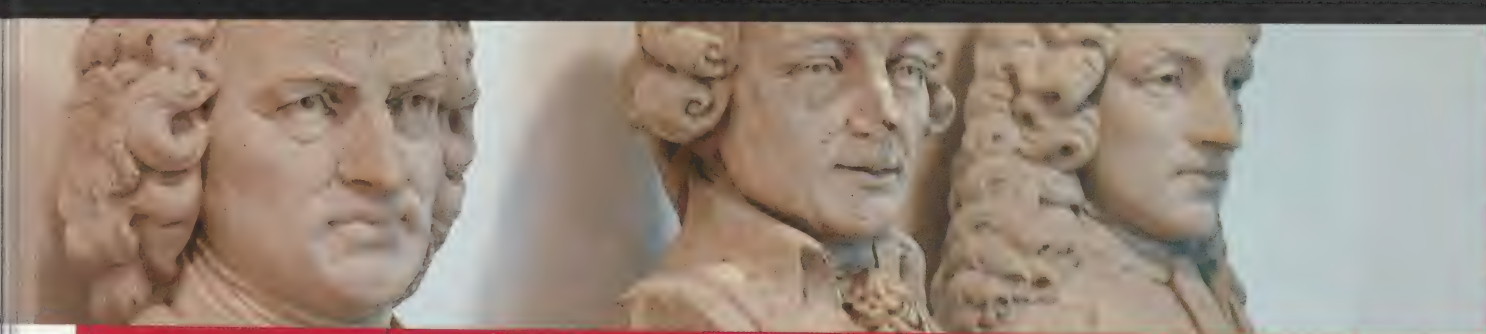


HEAD OF POSTGRADUATE PROGRAMMES
Prof Neil Heyde

**SENIOR POSTGRADUATE TUTOR AND
ASSOCIATE HEAD OF RESEARCH**
Prof David Gorton

SENIOR POSTGRADUATE TUTOR
Dr Sarah Callis

POSTGRADUATE TUTORS
Dr Amy Blier-Carruthers
Roderick Chadwick
Dr Briony Cox-Williams
Dr Gwendolyn Tietze
Dr Jessica Walker



MASTER OF ARTS IN PERFORMANCE OR COMPOSITION (MA)

The Master of Arts in Performance (including orchestral or choral conducting) or Composition is the standard postgraduate programme for students who want to focus on their Principal Study and build their professional skills. The MA is designed to allow maximum flexibility for you to develop your own performance initiatives and form a bridge to a performance career. The MA is normally a two-year programme, but in certain cases students can be allowed to take it in one year.

MASTER OF ARTS IN MUSICAL THEATRE (MA)

A one-year programme of intensive full-time study for Musical Theatre specialists (page 62).

MASTER OF MUSIC IN PERFORMANCE OR COMPOSITION (MMUS)

The Master of Music in Performance (including orchestral or choral conducting) or Composition has the MA at its core and adds a Master's project. This is the standard postgraduate programme for composers and is

normally a two-year programme, but in certain cases students can take it in one year.

Your final Master's project can be a concert with commentary, a recording-based project, a dissertation or a combination of these. You will be supported by a team of specialists and we will encourage you to pursue project work that is directly useful to your creative development. A concert based around your own research, compositions or performance interests might include a practical focus on the delivery of the event, or you might pursue more conceptual areas in a substantial written document.

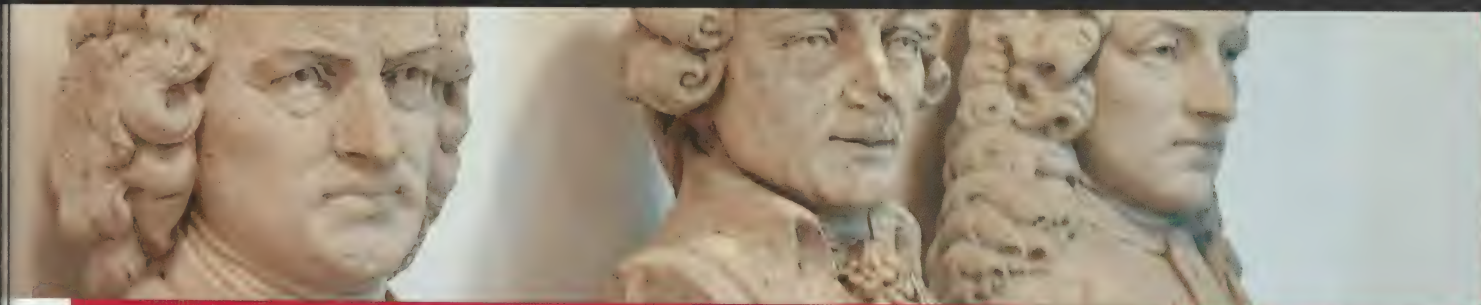
'... one of the most prestigious hothouses of young musical talent in the world'

BBC Music



'This is a place of sheer joy and exuberance, this is a place of meticulous artistry, where futures are built, this is a place where people come to learn a craft, where talents are passed on from generation to generation ... this is a very special place'

Sir Elton John



PROFESSIONAL DIPLOMA (PROF DIP)

The Professional Diploma offers you the chance to explore a specialism at postgraduate level in preparation for the next stage of your career development. Applicants normally hold a postgraduate degree in performance or composition, and must include a proposal outlining their specialism and what they hope to achieve.

CPD DIPLOMA IN CREATIVE MUSIC LEADERSHIP

This Continuing Professional Development (CPD) Diploma is an opportunity for professional portfolio career musicians to gain valuable skills, knowledge and experience in creative music leadership. There are opportunities to be part of Open Academy

projects (page 90), and you will also be offered project placements with partner organisations. In the final term you will be supported to design, lead and evaluate your own project.

ADVANCED DIPLOMA IN PERFORMANCE (ADV DIP)

The Advanced Diploma in Performance is designed to provide high-level professional performance training within a largely self-directed one-year programme of study.

You will be mentored by an Academy professor and receive one-to-one lessons throughout the year. The openness of this structure will allow you to plan and execute a programme of study that is tailored to your individual artistic needs. Applicants

for the Advanced Diploma will usually hold a postgraduate degree in performance.

ADVANCED DIPLOMA IN OPERA (ADV DIP)

Royal Academy Opera offers a two-year postgraduate course of intensive training for opera singers (page 64).

RESEARCH

Pursue your creative and intellectual passions with our MPhil/PhD research degrees in Performance Practice or Composition

Our research degrees are aimed at performers and composers with highly developed skills and focused career aspirations. You will work with a supervisor and a team of creative staff on a substantial research project. This will normally be driven by your activity as a performer or composer, but will also require critical context and reflection.

The Academy offers a two-year MPhil and a three-year PhD degree. MPhil students will usually apply to transfer to PhD in their second year of study. For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or write up your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision, as negotiated with the Postgraduate Programmes Board and your supervisor.

DEPUTY PRINCIPAL (PROGRAMMES AND RESEARCH)

Prof Timothy Jones

HEAD OF POSTGRADUATE PROGRAMMES

Prof Neil Heyde

ASSOCIATE HEAD OF RESEARCH

Prof David Gorton

FACULTY

Kathryn Adamson *Librarian*

Prof Simon Bainbridge

Dr George Biddlecombe *Honorary Research Fellow*

Dr Amy Blier-Carruthers

Dr Timothy Bowers *Honorary Research Fellow*

Dr Sarah Callis

Dr Gary Carpenter

Prof Philip Cashian *Head of Composition*

Roderick Chadwick

Pete Churchill

Dr Briony Cox-Williams

Prof Margaret Faultless

Head of Historical Performance

Dr Edmund Finnis

Prof Jonathan Freeman-Attwood *CBE Principal*

Prof Jane Glover

Felix Mendelssohn Emeritus Professor of Music

Helen Grime

Dr Anthony Gritten

Head of Undergraduate Programmes

Dr Alexander Hills

Prof Raymond Holden

Dr Roy Howat

Dr Colin Huehns

Dr Zubin Kanga *Honorary Research Fellow*

Dr Emily Kilpatrick

Prof Joanna MacGregor *OBE Head of Piano*

Gerard McBurney *Honorary Research Fellow*

Prof Hamish Milne

Martin Outram

Dr Frances Palmer *Honorary Research Fellow*

Daniel-Ben Pienaar

Curzon Lecturer in Performance Studies

Mark Racz *Deputy Principal and Dean*

Christopher Redgate *Honorary Research Fellow*

Patrick Russell *Head of Choral Conducting*

David Sawyer

Dr Olivia Sham *Honorary Research Fellow*

Peter Sheppard Skærved

Viotti Lecturer in Performance Studies

Dr Alyn Shipton

Dr Robert Sholl

Nick Smart *Head of Jazz*

Janet Snowman *Bicentenary Research Fellow*

Richard Stokes

Prof David Titterton *Head of Organ*

Nicholas Walker

Huw Watkins *Honorary Research Fellow*

Sioned Williams *Honorary Research Fellow*

Dr George Zacharias



THE ART OF COLLABORATION

Beyond our research programmes, the force of creative and collaborative investigation runs through the Academy

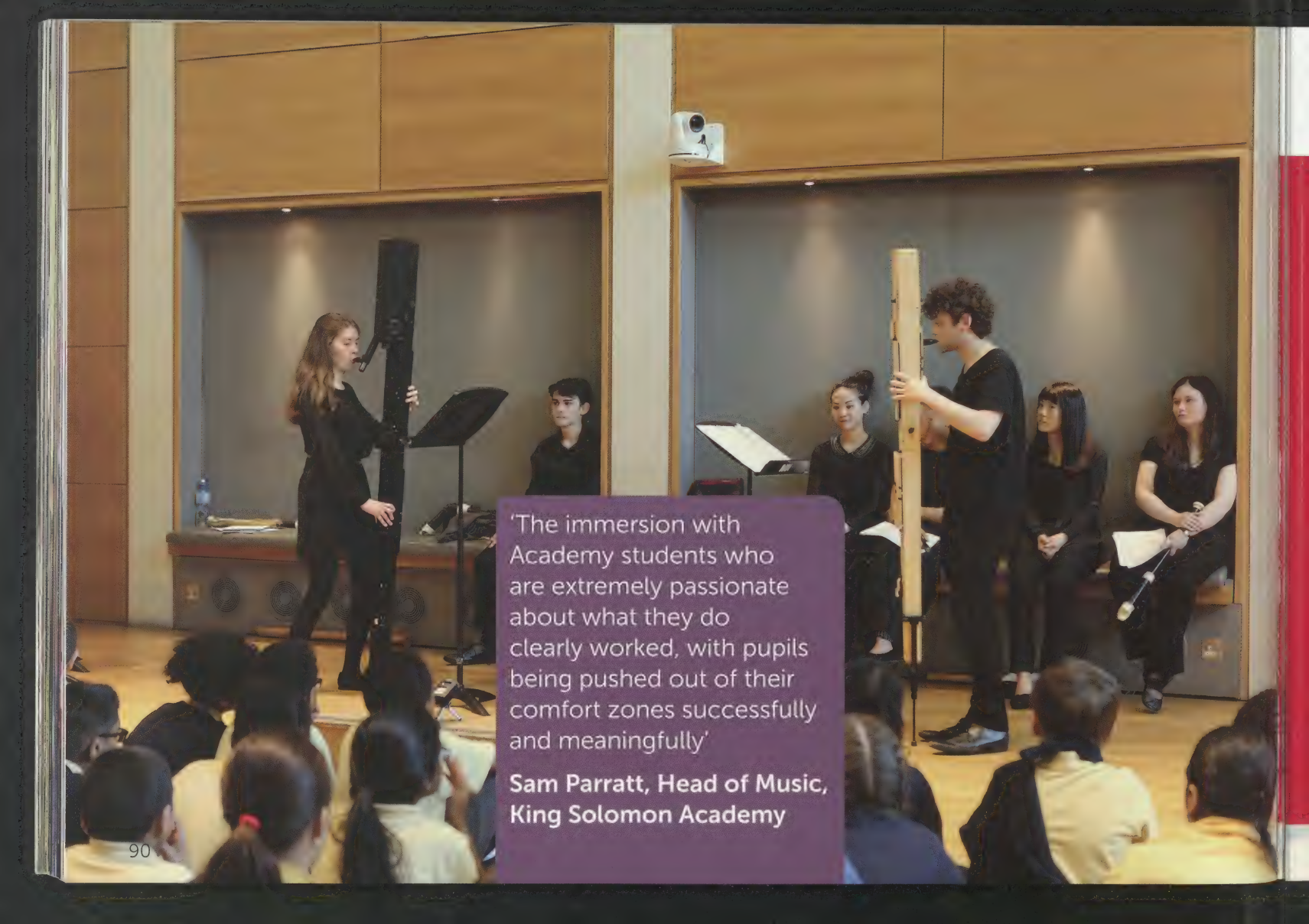
We actively encourage interaction between performers, composers, instrument makers and scholars, and support projects that promote creative and intellectual curiosity in both students and staff. Through this dialogue we aim to re-evaluate and build on our musical traditions and generate new types of creative practice. Such projects include the analysis and application of performance materials and research on instruments, as well as the critical and reflective study of practice itself.

This research culture is underpinned by our rich collection of musical artefacts, including our globally renowned collection of fine stringed instruments, our historic keyboards, our large holdings of composers' manuscripts and annotated performance materials, and our significant collection of musical iconography (see pages

32 and 33). Many of our research events – including experimental workshops, composer forums, probing interviews with leading figures from the music profession, lecture-recitals, and symposia and colloquia – are also open to the public.

'The Academy's research programme has given me space to experiment with my own projects, while also developing as a composer within a community of thoughtful and creative musicians'

Freya Waley-Cohen,
PhD Student



'The immersion with Academy students who are extremely passionate about what they do clearly worked, with pupils being pushed out of their comfort zones successfully and meaningfully'

**Sam Parratt, Head of Music,
King Solomon Academy**

HEAD OF OPEN ACADEMY
JULIAN WEST
Administrator: Mateja Kaluza

Tel: 020 7873 7442
Email: openacademy@ram.ac.uk
Web: ram.ac.uk/openacademy

**VISITING LECTURERS
AND PROJECT
LEADERS**

Isabelle Adams
John Barber
Sam Glazer
Gawain Hewitt
Jessie Maryon Davies
James Moriarty
Hannah Opstad

James Redwood
Tony Robb
Jackie Walduck
John Webb
Caroline Welsh
Suzi Zumpe

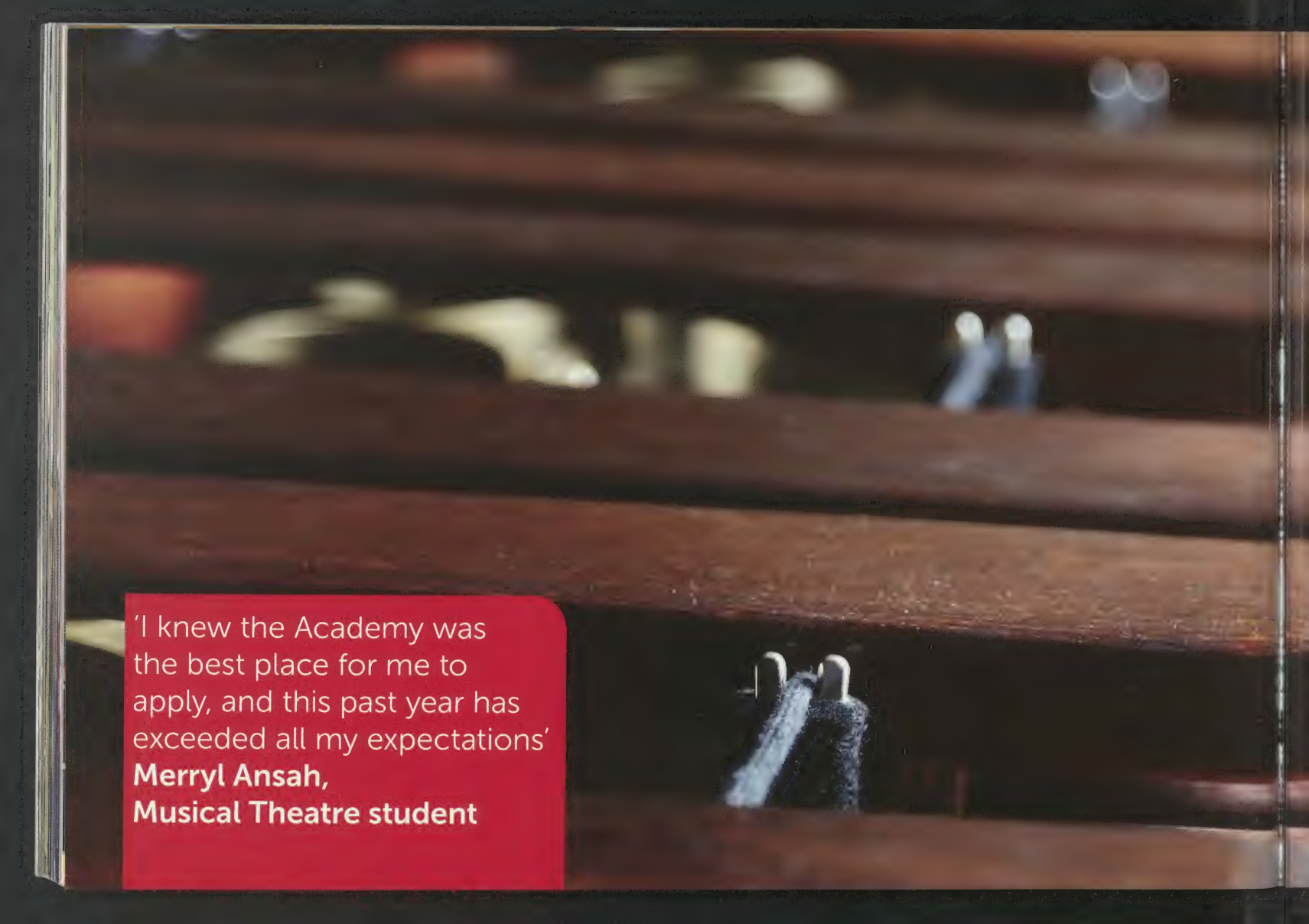


OPEN ACADEMY

The Academy's Learning and Participation Department provides vital experience for students in this exciting and expanding area of work

Open Academy works in partnership with leading specialist organisations to bring creative workshops into schools, hospitals, centres for the homeless, care homes and day centres. It reaches around 6,000 people a year, making participation in music more accessible. It also gives our students an opportunity to practise their musicianship and skills away from the concert platform, and the chance to reflect upon the contribution they can make to society.

All undergraduate students can take the Open Academy electives, and postgraduates can explore this field of work as part of their professional portfolio by choosing the Open Academy pathway.



'I knew the Academy was
the best place for me to
apply, and this past year has
exceeded all my expectations'

Merryl Ansah,
Musical Theatre student



NEXT STEPS



STEPS TO APPLYING

You're interested in studying at the Royal Academy of Music.
What should you do now?

- Come to a concert or masterclass to experience our friendly atmosphere and outstanding music making. We hold over 500 events every year, many of which are free of charge.
- Meet our current students and find out more about studying here at one of our Open Days.
- Take a virtual tour of the Academy at www.ram.ac.uk/about-us/facilities.
- Ask the relevant department or our Registry if you have any questions – email registry@ram.ac.uk or call +44 (0)20 7873 7393.
- Choose the appropriate course using our form at www.ram.ac.uk/study/programmes.
- Apply for most Academy programmes through UCAS Conservatoires. Our UCAS Conservatoires ID is R53. To join the Academy in September 2019, the application deadline for most studies is 6pm on 1 October 2018.

Please check our website for all application and audition dates.

Auditions will always be nerve-racking but I was given such a warm and professional welcome at the Academy, I felt ready to give it my very best shot'
Milo Harper, harp student

AUDITIONING

Auditions help us to discover talent and spot potential.
Here's what you need to know

The audition process is important for detecting talent, but we also want to discover what makes you tick musically, where your ambitions lie and what stage you've reached in your musical understanding. It's not so much about what you already know as what we think you're capable of achieving, and whether we can help you on that journey.

We are on the lookout for potential Academy students who can demonstrate individuality, determination and personality – not a particular 'type'.

- Do your research before your audition – browse our website and social media channels, come to an Open Day and talk to our students.
- Approach the audition like a concert – arrive in good time, make sure you have everything you will

need (including your instrument and music) and dress comfortably.

- Be prepared – if you're not ready, it might be better to wait a year.
- Try to enjoy yourself – we want you to do your best.
- Put the audition in perspective. Whatever the outcome, the world is big and the possibilities endless if you have ability and perseverance.

DISABILITY

Candidates are recruited on the basis of their musical abilities and potential and we welcome enquiries and applications from disabled students. See page 35 for more information about the disability and additional learning support services that are in place for Academy students.

WHERE AND WHEN

If you live in Europe, auditions take place in London on dates between 28 November and 14 December 2018, except for Conducting, Choral Conducting, Repetiteur, the Continuing Professional Development Diploma and Research Degrees, auditions and interviews for which begin in January 2019. See www.ram.ac.uk/application-dates for full details.

We recommend that international candidates audition in London, but some Principal Studies can be auditioned in audition centres in North America and in Beijing, Hong Kong, Seoul, Shanghai, Singapore, Sydney, Taipei and Tokyo. You can find the audition requirements for your Principal Study on our website at www.ram.ac.uk/departments.

TUITION FEES 2019-20

BMUS

UK/EU students	TBC
Non-EU students	£23,000

MA AND PGCERT (one year/two years)

UK/EU students	£14,050/12,050
Non-EU students	£25,850/£23,850

MA AND PGCERT (Musical Theatre)

UK/EU students	£15,600
Non-EU students	£19,280

MMUS (one year/two years)

UK/EU students	£15,050/£13,050
Non-EU students	£28,850/£26,850

PROFESSIONAL DIPLOMA

UK/EU students	£10,830
Non-EU students	£21,500

PROFESSIONAL DIPLOMA

(Musical Direction and Coaching)

UK/EU students	£11,280
Non-EU students	£21,700

ADVANCED DIPLOMA (Performance)

UK/EU students	£10,830
Non-EU students	£21,500

ADVANCED DIPLOMA (Opera)

UK/EU/non-EU students	£17,000
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CONTINUING PROFESSIONAL DEVELOPMENT DIPLOMA

UK/EU students	£10,830
Non-EU students	£21,500

MPHIL/PHD

UK/EU students	£6,650
Non-EU students	£14,550
PhD writing-up fee	£1,470

STUDY ABROAD (incoming)

EU students	£15,500
Non-EU students	£22,600

GAP YEAR/ORGAN FOUNDATION

EU students	£11,800
Non-EU students	£22,600

Fees correct at the time of going to print. For the latest information go to www.ram.ac.uk/fees

LOANS

UK and EU BMus students can borrow money to help pay for tuition fees and living costs.

Postgraduate loans are also available. These are funded by the UK government and administered through the Student Loans Company. The Academy provides means-tested fee waivers for UK/EU students from low-income households.

For more information visit www.ram.ac.uk/financial-support

CONTACT US

SWITCHBOARD: +44 (0)20 7873 7373

General enquiries: registry@ram.ac.uk

Disability Adviser: disability@ram.ac.uk

Students' Union: ramsu@ram.ac.uk

Advice on fees and visas:

admissions@ram.ac.uk



To find out more about
the Academy, go to our
website at **www.ram.ac.uk**

INSTRUMENTAL DEPARTMENTS

Accordion: accordion@ram.ac.uk

Brass: brass@ram.ac.uk

Choral Conducting:

choralconducting@ram.ac.uk

Composition: composition@ram.ac.uk

Conducting: conducting@ram.ac.uk

Guitar: guitar@ram.ac.uk

Harp: harp@ram.ac.uk

Historical Performance:

historical@ram.ac.uk

Jazz: jazz@ram.ac.uk

Musical Theatre: mth@ram.ac.uk

Opera: opera@ram.ac.uk

Organ: organ@ram.ac.uk

Piano: piano@ram.ac.uk

Strings: strings@ram.ac.uk

Timpani and Percussion:

percussion@ram.ac.uk

Vocal Studies: voice@ram.ac.uk

Woodwind: woodwind@ram.ac.uk



ROYAL ACADEMY OF MUSIC

The Royal Academy of Music was established in 1822 and granted a Royal Charter in 1830 (supplemental charter granted in 1998). The Academy is a registered charity, number 310007 and a company registered with Companies House, number RC00043.

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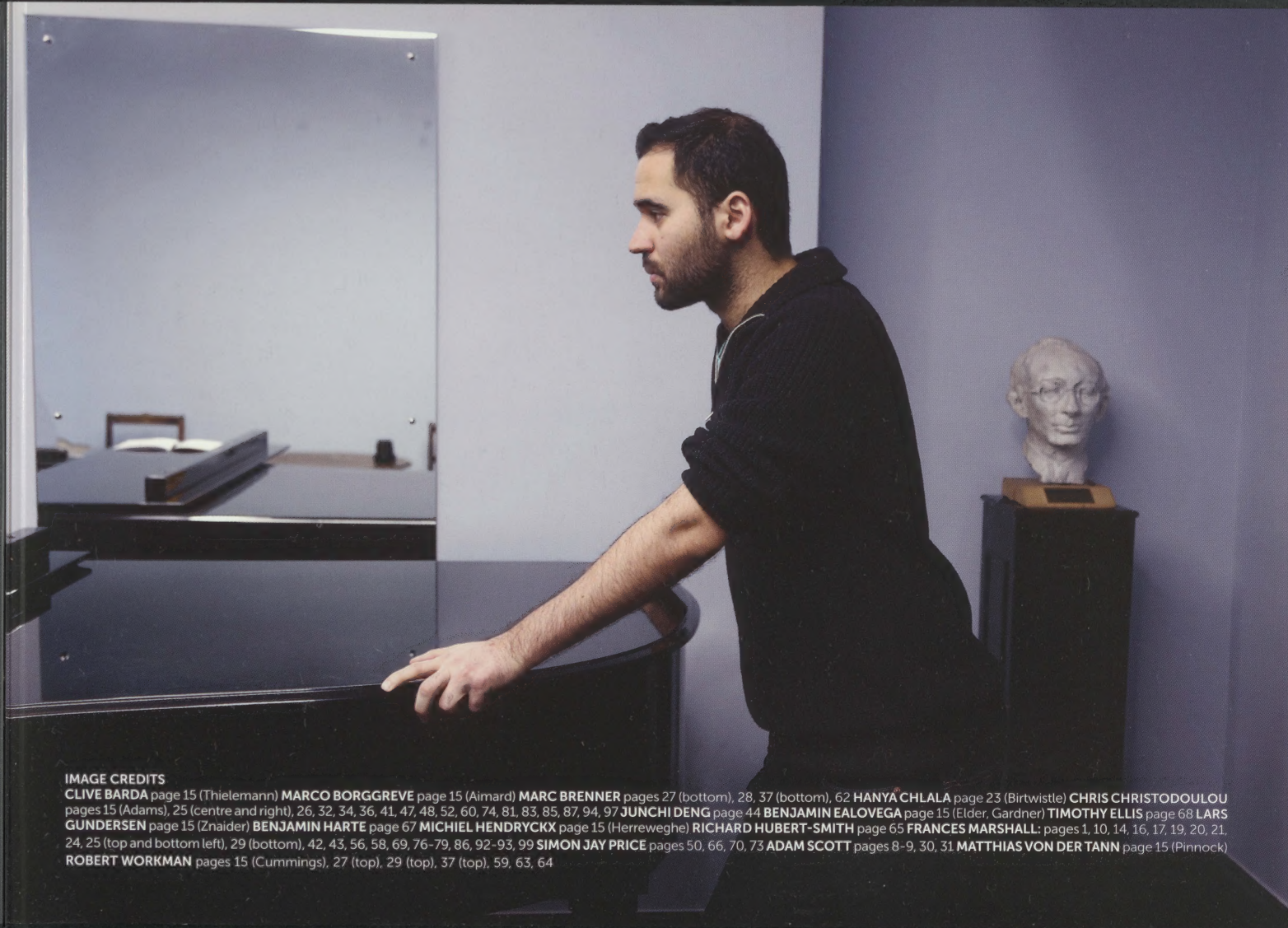


IMAGE CREDITS

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